The NEW YORK
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THE OLDEST THEATRICAL PUBLICATION IN AMERICA

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INA CLAIRE

THE NATIONAL THEATRICAL WEEKLY

THE SONG OF SUN SHINE

HAVE A SMILE

FOR EVERYONE YOU MEET AND THEY WILL HAVE A SMILE FOR YOU

BY
J. KEIRN BRENNAN
PAUL CUNNINGHAM
AND BERT RULE

EVERY NOTE AND EVERY WORD OF IT WILL ADD TO YOUR OWN AND THE HAPPINESS OF YOUR AUDIENCES

HAVE A SMILE

For Everyone You Meet
And They Will Have A Smile For You

Lyric by
J. KEIRN BRENNAN
& PAUL CUNNINGHAM

Music by
BERT RULE

Brightly *(Not fast)*

When you're blue and things go wrong with you, When you fear the days be - cause they're drear, Don't try to share it, grin and bear it, Don't you re - gret it, just for - get it; And your dreams are sure to come true; And the sun is sure to ap - pear;

When you're sad, Just make be - lieve you're glad, And all the world will smile with you. Pride and pluck, Will al - ways bring good luck, So keep on smil ing while you're here.

REFRAIN *Tenderly*

Have a smile for ev-'ry one you meet, And ev-'ry one will have a smile for you. Ev-'ry mile a-long life's bus - y street is filled with friend-ship true.

Each to-mor-row Brings new sor-row, So why bor-row tears? The thing to do is have a smile For ev-'ry one you meet, And they will have a smile for you.

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"FLU" AGAIN CLOSES BIG TOWNS

WILKES-BARRE AND SCRANTON HIT

A new outbreak of the Spanish influenza in various States threatened last week to be as serious as the first and in some places caused the reclosing of theatres and other places of public gatherings. In Pennsylvania, Ohio and West Virginia the prompt cooperation of the various health authorities brought about a betterment in the condition.

In the west, however, the authorities were less fortunate and there was ground for the fear that the new outbreak might cause a general re-closing west of the Mississippi. Chicago was threatened also with having the lid clamped down tight.

Portions of Indiana were ordered closed early last week but in other parts of the State the theatres were permitted to remain open providing each patron wears a gauze mask. Disobedience of this order will bring about the closing of the theatre.

According to latest reports Indianapolis was ordered closed on Sunday.

The Wheeling, W. Va., theatres are permitted to operate from 7 A. M. to 6 P. M. only.

Western Pennsylvania has suffered the worst. Theatres there were closed in Wilkes-Barre, Scranton and Johnstown.

The local indecision of the local authorities in Pittsburgh, Pa., caused the theatres to be closed, re-opened and re-closed during the week.

Conditions also were bad in Brownsville, New Castle and Mercer, all in Pennsylvania, and, while there was a slight improvement toward the end of the week, the theatres and other public places remained closed.

Both Harrisburg and Pittsburgh were threatened with closing. Many new cases were reported on Tuesday and Wednesday but a decline for the rest of the week led the health authorities to believe that those cities would not be forced to close. At latest reports they were still open.

At Alliance, O., there is a conflict of authority between the local Board of Health and Dr. T. C. Ramsey, health officer. The Board ordered the theatres and other places closed and Dr. Ramsey immediately issued this statement:

"The order issued by the Board of Health of this city is unwarranted and illegal and need not be obeyed. The Board has asked the State Department of Health to settle the dispute and meanwhile the theatres are open."

The authorities of East Liverpool, O., have issued an announcement that the theatres and public places of that city, which have been closed for six weeks, may reopen on December 2, providing the epidemic continues to abate.

At Wilkes-Barre, Pa., Dr. G. A. Clark, the city health physician, has issued a statement that the ban on all public places, including theatres, will continue, indefinitely. The managers of the local theatres take a different view of the matter and on November 22 they, in conjunction with representatives of the health depart-

(*Continued on page 4.*)

CHORUS GIRLS HELD IN RAID

PORTLAND, Me., Nov. 21.—Margaret Horne, of Lancaster, N. H.; Helen Bridges, of Boston, and Mona Kelly, of Dorchester, chorus girls with the Bates Musical Comedy Company, that played here, and who were stranded during the influenza epidemic, were rounded up by deputy sheriffs in a raid on local hotels. They were bound over to the January term of the Supreme Court, but will probably not be prosecuted provided they behave in the future, as there are no serious charges against them. Charles H. Ray, U. S. N., was taken into custody at the same time and will be given immediate sea duty. Charles L. Bell and Evelyn Hamlen are bound over to the January term of the court.

MANTELL BUSINESS IMPROVING

The business done by Robert Mantell at the Forty-fourth Street Theatre for the last three weeks, with his repertoire company, has been growing steadily since the first. The takings last week indicated that New York audiences are willing to support Shakespearean performers to a limited extent, at least. Mantell, who is financing the venture, has decided to continue at the Forty-fourth Street Theatre until Christmas, regardless of the business done. The show is playing on a sharing basis and expects to make money on the engagement. The colleges, which have been thoroughly circularized, have begun to respond satisfactorily.

CHICAGO OPERA POPULAR

Subscriptions for the engagement of the Chicago Opera Company, to open at the Lexington Theatre Jan. 27, are having an unprecedented sale, the entire orchestra being now sold out up until Wednesday and the balcony and gallery being gone for the entire week.

The company will not go to Boston this year owing to the fact that a disagreement has arisen over the rent to be paid for the Boston Opera House.

It was also reported early this week that the Metropolitan would not go to Boston either, going to Atlanta instead.

HILLIARD INTO VANDERBILT

Negotiations were on early this week by Cohan and Harris, who book the house, to have Robert Hilliard open at the Vanderbilt Theatre following the closing there Saturday night of Leo Ditrichstein in "The Matinee Idol." Hilliard's piece, entitled "A Prince There Was," has been playing in Washington, Baltimore and other large cities, where it has received good notices. Nothing has been settled, however.

CLOSES DRAMATIC OFFICE

The New York *American* last week closed the dramatic office which it has maintained in the theatrical district at 220 West Forty-second street. Wesley Hamer, Ed. Barry and Victor Watson, the latter now city editor of the *American*, comprised the dramatic staff, all of whom have had their desks shifted to 238 William street.

HAMMERSTEIN WANTS CENTRAL

Arthur Hammerstein was pressing Lee Shubert to give him the Central Theatre for "Somebody's Sweetheart" early this week and, it was said, had threatened to book the piece into the Knickerbocker, a Klaw and Erlanger house, if he didn't get it. "Forever After," with Alice Brady, is now at the Central.

START NEW VAUDEVILLE CIRCUIT

LOEW AND J. L. & S. BEHIND IT

CHICAGO, Nov. 25.—What looks like a new circuit of popular-priced houses as a result of a combination between the Marcus Loew Circuit in the East and the Jones, Linick and Schaefer Circuit in the West is contained in a statement issued Saturday by the Jones, Linick and Schaeffer offices. According to the statement more than thirty houses are to be routed under the new plan.

In the announcement Aaron J. Jones proclaimed the acquisition of the Garrick Theatre in St. Louis, Mo., the Garden and Empress Theatres in Kansas City, Mo., and the Lyric Theatre, Pittsburgh, Pa., as well as houses in Memphis, Tenn.; Birmingham, Ala.; New Orleans, La.; Montreal, Canada, and Hamilton, Canada.

These houses will begin immediately with a new policy of continuous vaudeville. The circuit shows will be formed in New York City, open in Baltimore, go to Atlanta, Ga., and then follow the route to New Orleans, Birmingham, Memphis, St. Louis, Kansas City, The Rialto and McVicker's Theatres in Chicago, the Miller Theatre in Milwaukee, Wis., and then to the Orpheum Theatre in Detroit, Mich. After that comes the Miles in Cleveland and then to Pittsburgh, Toronto, Hamilton, Montreal, Boston and into New York City. Thirty weeks in all are planned for the new combination.

In entering Kansas City and St. Louis, the circuit will come into direct opposition with the Western Vaudeville Managers' Association, which circuit books houses in both cities. Heretofore, McVicker's and the Rialto in Chicago have never been deemed opposition, but the Miller Theatre in Milwaukee has been a sore spot to certain bookers in the W. V. M. A. Just how Kansas City and St. Louis, Mo., will be considered by the Western Vaudeville Managers' Association remains a matter that has yet to be discussed by the proper authorities of the big booking agency.

BAILEY LOSES BACKER

Oliver Bailey has lost the support of Nathan D. Smith in the producing plans he has for the Fulton Theatre, it was reported last week, although denied at the Bailey offices in the theatre. Smith, it is said, had dropped in the neighborhood of $50,000 in the venture and had decided that he had enough of theatrical producing.

WON'T BOOST PRICES

The Broadway theatres will not raise their prices over the regular Saturday scale, on Thanksgiving Day, according to statements made by the box office men, early this week.

FLORENCE MOORE HAS NEW PLAY

Following the completion of her road tour in "Parlor, Bedroom and Bath," Florence Moore, will be starred in a new four act farce, entitled "You Take Her, Al."

DIVER INJURED IN CRASH

Arthur Holden, of Grantwood, N. J., well known as a high diver, and a member of the Cliffside War Work Campaign Committee, was severely injured last week when an automobile crashed into his machine as he was returning from a meeting of that committee. Holden tried to avoid the other car, but steered the wrong way, mistaking the direction in which the other driver intended to go. As the front of his car was crushed by the impact, his knee caps were both broken and, one of the springs hitting him in the chest, caused a painful injury.

The injured man was rushed to the Englewood Hospital, where a serious operation will be necessary before he can be himself again.

Holden has been a headliner at the Palisade Amusement Park for a number of years.

ARGUE JEWEL CARMEN MOTION

Jewel Carmen, through her attorney, Nathan Burkan, last week made a motion in the United States District Court for a temporary injunction to restrain William Fox from interfering with her plans to work for the Keeney Pictures Corporation, with which she recently made a two years' agreement to appear in pictures.

At the argument of the motion it was disclosed that her contract with Keeney calls for a salary of $400 weekly to start with, and that the amount was to be raised every six months until she was receiving $850. Fox has given Keeney a bond to indemnify the latter for any loss he may sustain. Judge Knox took the matter under advisement.

WANT WAHLE DISPOSSESSED

A. I. Namm and Company, owners of the Grand Opera House, in Brooklyn, last week started dispossess proceedings against William Wahle, who is the most recent tenant of the property, on the ground that he has not paid the rent.

Wahle leased the house from Dave Weiss, of the American Theatrical Exchange, who leased it from the Namm people. Weiss is also mentioned in the proceedings. Harry Saks Hechheimer is the attorney for Weiss in the matter.

SOLDIERS GET $4,000

The Fort Ontario Players, who finished a week's engagement on the Fourty-fourth Street Theatre roof last Saturday night played to a total of $4,000. Private donations will bring the amount of their profits up to $5,000. The players will give two performances on Thanksgiving day at the Community Theatre, Newport Naval Training Station. Christmas week will find them in Washington, D. C., where they will appear at theatres not yet assigned by the government.

DROPS "DOWN AND OUTERS"

A. H. Woods has decided not to do "The Down and Outers," a play by Achmed Abdullah, at least not this season. Meanwhile, it is being worked over.

MOSS EMPLOYEES TO HAVE DINNER

The B. S. Moss employees will have a turkey dinner on Thanksgiving Night at Berger's Lyceum, in the Bronx. B. S. Moss will be the guest of honor and the diners will be entertained by acts playing the Moss houses. Joe Bernard and Harry Mandel have charge of the entertainment program.

NIXON HOLDINGS UNDISTURBED BY WILL

ERLANGER IS ADMINISTRATOR

PHILADELPHIA, Nov. 23.—The theatrical interests owned by Samuel F. Nixon, who died here on November 13, are not to be disturbed and will be managed along the same lines that made them successful in the past. This was outlined in the testator's will, admitted to probate yesterday, and which disposes of an estate amounting to "over $1,500,000" in real and personal property.

The testament, executed October 14, appoints A. L. Erlanger, Arthur S. Arnold and the Real Estate Title and Trust Company executors and trustees and outlines the manner in which they shall conduct his theatrical properties and interests in the two distinctive clauses which follow:

"I do hereby authorize my executors and trustees to take charge of and manage all theatrical business and interests therein in which I may be engaged, and in which I may have any interest at the time of my decease, either such as I may engage in individually, in partnership with others or as a stockholder in corporations conducting such business, and in their discretion to settle and adjust the same or to continue and carry on the same, and if any interest arises from the possession of stock in corporations managing such business then, in their discretion, to retain such stock and actively assist in the management of such corporations or to sell such stock and sever the interest of my estate therefrom.

"And I do hereby further authorize and direct that my said executors and trustees shall and will fully continue to carry out and perform all agreements made by me with any and all other persons to the full end and terms thereof and to the full end and terms of all renewals thereof. And from and immediately after the expiration of the terms of such agreement or agreements which may be running or existing at the time of my death, I authorize my executors and trustees, in their discretion, either to renew and continue the same either under the same terms or under changed terms and parties as they may approve or settle upon and adjust my interests therein and collect the sums and amounts due therefrom and in their discretion to deal with and treat in like manner all theatrical business or interests in which I may be engaged and in which I may have an interest at the time of my death, including the value and proceeds of partnership lease and revisionary interest therein, agreements, contracts, interests in attractions, plays, stars, good will, partnership property, money advanced by me and including my interests in all agreements with Marc Klaw and Abraham L. Erlanger and others."

His home in North Broad street here and his summer home on Pacific avenue, Atlantic City, with all their contents, are to be kept intact as homes for his adopted daughter, Theresa B. Nirdlinger, formerly the wife of his son, Frederick G. Nixon-Nirdlinger, and the grandchildren, as long as she lives and remains unmarried.

The residuary estate is to be held in trust and twenty-nine per cent is to be paid annually to the son, Frederick G. Nixon-Nirdlinger, for life; twenty-nine per cent to the adopted daughter, Theresa Burke Nirdlinger, as long as she lives and remains unmarried, and three per cent each to two sisters, Ella Nathan and Julia Koch, and the children of Frederick F. Leopold.

The balance of the income is left to two grandchildren, Samuel Frederick Emanuel Nirdlinger and J. Frederick Zimmerman Nirdlinger in equal parts. Upon the decease of the son, adopted daughter and the children of Frederick L. Leopold, the net income is to go to the grandchildren. And upon the decrease of the latter the principal is to revert to their issue.

FOX HOUSES ALL UNION NOW

Following months of negotiations, union stage crews were installed in all of the Greater New York houses of the William Fox Circuit on Monday. The final details of the unionization of the Fox theatres were arranged at a conference held by Fox and representatives of Theatrical Protective Union No. 1, last Saturday evening. The T. P. U. is affiliated with the I. A. T. S. E., which is, in turn, affiliated with the American Federation of Labor.

All of the Fox houses are now thoroughly unionized, both in back and in front of the stage, union musicians having been placed in every theatre on the circuit.

The theatres thus affected include the Academy of Music, Audubon, City, Washington, Japanese Gardens, Crotona, and Star in New York City, and the Folly, Comedy, Bay Ridge, Bedford, and Jamaica in Brooklyn. The changed order of things, it is said, will add the sum of $150,000 a year to the overhead expenses of the Fox Circuit.

It was rumored this week that Mr. Fox has had his eye on Broadway, for some time, and will eventually blossom forth as a producer of $2 shows. This consideration and the fact that the Fox Circuit is rapidly being extended all over the country, has been mentioned as one of several reasons why the Fox houses, after being non-union for some seven years, have finally been unionized.

An official of the stage hands' union stated this week that B. S. Moss informed him a couple of years ago that if Fox should ever unionize his theatres, the Moss houses would quickly follow suit. While the union would not make any positive statement regarding the matter, it is reported that Moss is seriously considering placing union crews and orchestras in his theatres. This could be done immediately, it is said, but for certain difficulties that have sprung up concerning the number of musicians to be employed in the pit of each house.

NOT ALL SHOWED FILM

The Red Cross films booked into the Palace and the other Keith houses for a ten weeks' run, opened as per schedule at the Palace on Monday, but were not shown at the Alhambra, Riverside, Royal, Colonial, Bushwick or Orpheum, or any of the other theatres included in the group known as the Greater New York Theatres Company.

These houses will not show the Red Cross picture for three weeks, owing to the fact of the Hearst-Pathe News Weekly contract, containing a cancellation clause calling for three weeks notification of discontinuance. The Palace overcame the difficulty by running both pictures, but will discontinue the Hearst-Pathe News Weekly after the next three weeks. It is reported that the Keith house will not renew the Hearst-Pathe contract after the ten weeks period is up.

SHUBERTS YIELD TO A. E. A.

The Actors' Equity announced this week that the Shuberts had formally agreed to use the standard contract, and in accordance with the agreement entered into had put in a supply of the same. William A. Brady is expected to fall into line this week. Nothing has been heard of Arthur Hammerstein's or Elliott, Comstock and Gest's attitude, toward the use of the standard contract, since last Sunday's meeting.

VAUDE MEN AFTER SYMPHONY

Both Moss and Loew are reported to have made an effort to secure the Symphony Theatre last week. The house is now being operated by the Universal Film Company.

PAPER FEATURES NASH MARRIAGE

The New York *American* last Sunday devoted a whole page of its magazine section to a story of the romance, which led up to the recent marriage of Mary Nash and Jose Ruben.

PATCH PLAY COMING ON XMAS

Wm. Moore Patch is arranging to present "Take It From Me" at one of the Shubert theatres on Christmas Eve.

BAN OFF, START WORK ON 7 THEATRES

WILL RUSH COMPLETION

Now that the War Industries Board has lifted its restrictions on the building of new theatres, the next six months will find seven new theatres completed or nearing completion in New York City. Syracuse, Hartford and Philadelphia will also see new theatre structures completed before next Summer.

B. S. Moss is building a theatre and apartment house at 181st street and Broadway. The house will contain 3,500 seats and entails an investment of approximately $1,000,000.

The Capitol Theatre, at Broadway and Fifty-first street, will be completed before next April, it was announced last week. This house, which will contain more than 5,000 seats, is being built for the Moredall Realty Corporation, of which Messmore Kendall is president and E. J. Bowes, husband of Margaret Illington, is vice-president and general manager. The latter will manage the theatre after its completion.

The Selwyns, having acquired the property on West Forty-second street next to the Lyric Theatre, have already demolished the buildings on the plot, which runs through to Forty-third street, where a double theatre will shortly be built for them by the Thompson Starrett Company.

The Realty Holding Company (Edward Margolies and Max Kramer) has leased the ground at 159th and 160th streets and Broadway for a term of twenty-one years and will construct a theatre seating 2,500 on the plot. The plans for this theatre were filed last week by Herbert Krapp, the architect. After being completed, the theatre will be leased for a term of years at not less than $50,000 yearly, it was announced. The structure will cost about $350,000.

The B. F. Keith interests are now working on the Fordham Theatre at Grand Concourse and 170th street. This property was acquired over a year and a half ago for the site of a new theatre planned by Thomas McElfatrick, the architect, who has designed many of the other Keith theatres throughout the country.

The Strand Theatre, in Rockwell Place, Brooklyn, will have a seating capacity of 3,500 and will be one of the largest theatres in that borough. It is quite likely that nothing but motion pictures will be shown in this house.

Outside of New York City work was begun again last week on the Keith Theatre in Syracuse. Thomas Lamb, the architect, spent last week there supervising the structure, which will be completed within the next four months. This theatre will seat 3,000 people and will be one of the largest Keith houses in America.

The Stanley Theatre in Philadelphia is being built by Jules E. Mastbaum, and will cost about $2,000,000 when completed. It is planned to make it the most elaborate motion picture theatre in the world.

The new Poli Thetre in Hartford, planned by Thomas Lamb, will be the largest Poli theatre in New England.

"DAUGHTER OF SUN" TO CLOSE

ONEONTA, N. Y., Nov. 20.—The members of Ed. Rowland's "The Daughter of the Sun" company, received their two weeks' notice in this city. Manager Walter S. Baldwin said the business was good until the epidemic closed the show, and that since the reopening attendance has been poor. Their recent week in Brooklyn was to very unsatisfactory business.

ACTRESS AND AGENT MARRY

PHILADELPHIA, Pa., Nov. 20.—Marcell Paddison, well known as a musical comedy star, and Robert Halcott, advance agent and publicity promoter, were married in this city last week. Miss Paddison was formerly with Henry B. Savage productions.

BRADY WINS AND LOSES

The Appellate Term of the Supreme Court last week reversed the $1,000 judgment obtained by the K. and R. Film Company against William A. Brady. However, the court in its written opinion indicates that the film company is entitled to a judgment of an amount slightly in excess of $152.

The action was for breach of contract and grew out of a contract the film company made with Brady to exhibit its film feature, "The Masque of Life," in the Playhouse at Wilmington, Del., which Brady at that time held under lease from the Duponts. The film was to be shown on a 50-50 basis. Before the date set for the film's appearance in Wilmington Brady had turned back the house to the Duponts, who booked it with a legitimate attraction. A suit was brought in the New York City Municipal Court and the jury brought in the verdict which the Appellate Term last week reversed. O'Brien, Malevinsky and Driscoll acted as the plaintiff's attorneys. Maurice Wormser and Nathan Vidaver represented the defendant.

PETROVA MAY DROP PLAY

It was reported last week that Mme. Petrova was negotiating with Arthur Hopkins for the production of her play, "The Eighth Sin," for which she had gathered a company and was rehearsing until she was stricken with influenza several weeks ago. Mme. Petrova is at present recuperating in Atlantic City and Arthur Hopkins is taking a short rest at White Sulphur Springs. Both are expected back this week.

"LADIES FIRST" TO CLOSE

"Ladies First," with Nora Bayes, will leave the Broadhurst Theatre after next Saturday evening's performance and journey to Chicago, where it opens at the Cort Theatre December 2.

HILL'S NEW "KIDS" SHOW OPENS

EASTON, Pa., Nov. 25.—Gus Hill's new show, "The Captain and the Kids," opened here tonight. Among the principals of the company are Betty Frank, Whitlock Davis, Florence Guise and Dolly Gray.

FLU BREAKS OUT AGAIN

(Continued from page 3)

ment, held a meeting in City Hall. The managers offered a number of suggestions respecting the best manner of co-operating with the department. It was shown that the theatres could and would be of great service to the health authorities in connection with the epidemic. The experience of the health department of New York City was cited in this relation. It was urged that co-operation on their part had the effect of holding down the death rate to less than one-third of what it was in cities where churches, schools and theatres were closed.

At Pittsburgh, with the theatres open, the following attractions are billed for Thanksgiving week: Ziegfeld "Follies" at the Nixon; "Take It from Me," Alvin; "Pollyanna," Duquesne; "Irwin's Big Show," Gayety; and Keith vaudeville at the Davis.

Eau Clair, Wis., has again fallen victim to the "flu" and has been closed by the health officials. The closing affects theatres, motion picture shows, pool halls, dance halls, saloons, ice cream parlors, bowling alleys and barber shops. The health board of Eau Clair fathers a statement that the lid will be on for some time to come.

There was a scare given to Chicago on Saturday when it was reported that Spanish influenza had taken on an alarming aspect and that the board of health planned to again force the city to close. An investigation discloses the fact that, while the disease was again on the increase, the health authorities had not as yet planned to take action on the closing law.

A number of the smaller cities booked by the Western Vaudeville Managers' Association out of Chicago, have not opened since the first closing order and it is feared that these will remain dark for at least another month.

PEACE HAS BROUGHT LONDON HOUSES TREMENDOUS BUSINESS

Ending of Conflict Finds Patrons Flocking to Theatres as Never Before in History. American Plays in the Front

LONDON, Eng., Nov. 12.—London managers are rejoicing over the general prosperity of the theatrical business and the fact that within the last few weeks, since it became apparent that peace was near at hand the attendance has taken a decided upward jump all around.

When this country was in the early stages of the war there was a general slump in the amusement business all around, but it was not long before every one realized the necessity of the theatre as a relaxation from the horrors of war and business grew until it reached a point never attained in times of peace.

Then, in the height of their success managers began to speculate on the probable effect on the amusement business when peace was assured.

There were divergent views on this. Some managers contended that, with the home coming of the soldiers, the consequent house warmings and other special entertainments for them, the theatres would suffer. Others took the opposite view and predicted that the then existing good conditions would be improved.

That the contentions of the latter class were correct was proved when Bulgaria, Turkey and Austria, in succession broke away from Germany, and the world knew that peace was but a matter of days, or weeks at most.

Then it was that the public began to give themselves up, more than ever, to recreation and amusement. Theatres of every kind felt the improved conditions. There was no longer any one class of shows that found public preference. The musical and lighter shows which had had the preference divided their popularity with the drama, and today the business in the London theatres surpasses anything in the history of show business in this country. There are more American plays on the London stage than ever before at one time, and all are doing well, vieing with those of English writing for business.

"Chu Chin Chow," at His Majesty's, now in its third year, did a business last week well over $14,000.

"By Pigeon Post," at the Garrick, with two shows daily, passed the $17,000 mark.

"Nothing But the Truth," a purely American play, had capacity attendance at the Savoy, but with only the regular matinees had to be satisfied with a trifle more than $10,000.

"The Naughty Wife," another American show, had crowded houses at every performance at the Playhouse, and nearly reached the $11,000 mark.

"The Better 'Ole," at the Oxford, was another show in the $14,000 class, with daily matinees.

"The Maid of the Mountains," at Daly's, with three matinees, went over $13,000.

"The Boy," at the Adelphi, is going strong and, with two matinees, showed $10,000 to the good after the Saturday night performance.

"Going Up," at the Gaiety, turned people away on several nights, but with nine performances drew more than $12,000 on the week.

"Fair and Warmer" was another play that gave nine shows on the week and drew about the same money as the Gaiety attraction.

"Hullo America," at the Palace, had to worry along with between $11,000 and $12,000, with its six nights and three matinees.

"Roxana," with Doris Keane as the star, drew $11,000.

"HITCHY-KOO" GOING OUT

E. Ray Goetz has put "Hitchy-Koo" into rehearsal in Bryant Hall with the idea of opening it this week. The intention was, at first, to open in Pennsylvania, but the outbreak of the influenza there again has somewhat changed the route.

Frank W. Shea is the star of the company and will do the Hitchcock role. Also in the cast are Sam Collins, Carrie Reynolds, Jack Pierce, Lou Chrystie and Helen Menthe. George Sullivan is producing the piece and Maury Queen is putting on the numbers.

The route of the show calls for Rochester, Syracuse, Hamilton, Ottawa, Montreal, Toronto and Buffalo for New Years.

"SAMMY GIRL" REOPENS

HASTINGS, Neb. Nov. 23.—The Kilroy-Britton "My Sammy Girl" (Western) reopened here after a lay-off of twenty-three days to a gross business of $786. The Spanish influenza hit the company hard and cost the firm more than $2,000 in railroading. The show first struck the epidemic at Pierre, S. D., railroaded for two weeks and played four performances during that time. The entire company, principals and chorus, thirty-two persons in all, stuck during the lay-off.

WILL REOPEN AFTER LAY-OFF

MONTREAL, Que., Nov. 23.—"It Pays to Advertise," leased from Cohen and Harris by R. M. Simons, will reopen on Nov. 28 after five weeks' layoff. The original cast has been retained and the piece restaged by George Schaeffer.

KILROY GETTING SHOW READY

CHICAGO, Nov. 22.—Will Kilroy, of Kilroy-Britton, Inc., has returned to this city and is busy making preparations for their new production, "The Sinning Wife," which is soon to take to the road.

COMEDIAN GETS JUDGMENT

George Neville, the comedian, has recovered a judgment against the James F. Kerr Attractions, Inc., for $125.

Neville said he was engaged by the defendant to manage an exhibition called "The Trenches," one of the attractions at the Bronx Exhibition. For his work he was to receive a weekly salary of $60. Part of this he did receive weekly during August and September. It is for the unpaid portion that he now holds a judgment. Robert L. Noah was the plaintiff's attorney.

WILL TOUR CANADA

TORONTO, Can., Nov. 21.—The United Producing Company, Ltd., of Calgary, is preparing to send a "Turn to the Right" company through Canada. The company, engaged through the Packard Theatrical Exchange, New York, includes: Ida Ellis, Pacie Ripple, Thelma White, Rose Ludwig, Matt Thompson, Howard Smith, Joseph Stryker, Allen Mathes and George Wallace.

SMITH DIDN'T STAGE SHOW

Will H. Smith, who staged "Yip Yip Yaphank" for the Camp Upton boys, was engaged to do the same thing with "Good Luck, Sam," the Camp Merritt show that opened at the Lexington Theatre last Monday. However, because his commanding officer at Upton refused to grant him permission to confine his activities to the New Jersey camp, the latter had to find a producer in his place.

HOUSES CELEBRATE VICTORY

The Fifth Avenue, the Harlem Opera House and Proctor's 125th Street theatres each offered twenty acts last week. The bills included a number of big time performers and were offered in celebration of the Allied victory.

"BACK TO EARTH" LOOKS LIKE HIT

WASHINGTON, Nov. 25.—William Lee Baron's play, "Back to Earth," opened at the National Theatre here tonight. The play, which was produced by Charles Dillingham, met with generous approval throughout the first two acts, but, at the final curtain, the applause failed to reach expectations. This is believed to be due to the present construction of the play, which contains an epilogue, with a happy ending. Unfortunately an anti-climax is created.

The play is a comedy built around the effort of a New York gentleman to communicate with the spirit world. For the amusement of his guests he is confronted with a man who says he is from heaven and who demands that he be introduced to the gentleman's friends, including his sweetheart. An angel is then introduced under an assumed name, falls in love with his host's sweetheart and announces their engagement at the very time that he is suspected of being an escaped convict. The angel, having decided to stay on earth and marry his host's sweetheart, violates the orders of heaven not to speak about the place. The violation takes place in the host's apartment and the angel promptly shrivels to an aged man.

Wallace Eddinger and Charles Cherry, in the leading roles, both score. The cast throughout is excellent.

Ruth Shepley, Minna Gomble and James Kearney, registered individual hits. The work of Kirby Davis, Paula Stirling, Fred Peters, Jay Wilson, Harold Hendee and James Dryenforth, is also thoroughly acceptable. Indications point to the show being a hit.

MORRIS COMPLETES LAUDER ROUTE

When Harry Lauder opens his American tour at the Lexington Theatre Dec. 9, he will be surrounded by the following acts: Bert Melrose, Julia Curtiss, The Act Beautiful, Children of Confucius (Chinese Dancing Act), and the Scottish Highland Bag Pipers.

The following dates and cities have been routed by William Morris following his appearance here:

Newark, N. J., Dec. 16, 17, 18; Trenton, Dec. 19; Brooklyn, N. Y.; Dec. 20, 21; Boston, Mass., week Dec. 23; Portland, Me., Dec. 30; Bangor, Me., Dec. 31; St. Johns, N. B., Jan. 1, 2; Halifax, N. S., Jan. 3, 4; Montreal, P. Q., Week Jan. 6; Ottawa, Ont., Jan. 13; Kingston, Ont., Jan. 14; Hamilton, Ont., Jan. 15; Brantford, Ont., Jan. 16; London, Ont., Jan. 17; St. Catherines, Ont., Jan. 18; Toronto, Ont., week Jan. 20; Detroit, Mich., week Jan. 27; Bay City, Mich., Feb 3; Lansing, Mich., Feb. 4; Battle Creek, Mich., Feb. 5; Grand Rapids, Mich., Feb. 6; Indianapolis, Ind., Feb. 7, 8; Cleveland, O., Feb. 10, 11, 12; Canton, O., Feb. 13; Columbus, O., Feb. 14; Wheeling, W. Va., Feb. 15; Cincinnati, O., Feb. 17, 18; Louisville, Ky., Feb. 19; Nashville, Tenn., Feb. 20; Knoxville, Tenn., Feb. 21; Roanoke, Va., Feb. 22; Washington, D. C., week Feb. 24.

The business staff includes Lester W. Murray, manager; Martin M. Wagner, assistant manager, and Willard D. Coxey, advance man.

CHICAGO BARS VICE FILM

CHICAGO, Ill., Nov. 25, 1918.—Acting Chief of Police Aleck has denied permission to show the film "A Finger of Justice" in this city. He declared in making his decision that the picture depicts vice conditions in San Francisco and that in Chicago, where there is no organized vice and no red light district, there was absolutely no reason for showing the picture. He stated further that Chicago was a clean city and requires no lessons of the kind taught in the film.

The censorship board on Friday declared strongly against the exhibition of the production, although Second Deputy Frazier favored the issuing of a "Pink" permit, which would allow adults only to view it.

Rev. Paul Smith, of San Francisco, has threatened suit for $50,000 against Alderman Frank J. Link, a member of the movie commission, the former being sponsor for the film. The threat has been seconded by the business manager of the picture, Al Rosenthal.

ENTERTAIN AMERICAN WOUNDED

An entertainment was held under the auspices of the War Hospital Entertainment Association at the United States General Hospital, No. 3, at Colonia, N. J., on Thursday. Sammy Wilson, Sikora and Wilson, Florence Meredith, Leo Kistler, Cross and Gorss, May Kessler, Ernestine Meyers, Harry Ross, Mae Simms, Bowers, and the Reveille Quartette gave their services free.

Mary Allen, Frederick Roland, Crane and Robinson, Helene Vincent, Fox and Wulfing, Hazel Cox, O'Hara and Ahearn and the Feist Entertainers appeared at the United States Army Embarkation Hospital, No. 3, at Hoffman Island, on Thursday afternoon, and at Fox Hills during the evening.

The performers on the bill at the United States Army Hospital, No. 1, on Friday were Bolger and Davis, Cross and Gross, Carmencita Fernandez, Harry Ross, Crane and Robinson, Bowers, Hazel Cox, Fox and Wulfing, Claude Austin, Ernestine Myers, Avon Comedy Four and Sikora and Wilson.

BREAKS ADVANCE SALE RECORD

PROVIDENCE, R. I., Nov. 22.—"Chu Chin Chow" has broken all records for advance mail orders for seats at the Shubert Theatre. The show does not open here till December 2d, but, up to the present time, more than $10,000 in cash has been received by Manager Felix Wendelschaefer for this attraction. The regular seat sale will open next Tuesday and it is expected that the house will be sold out for every performance for the week, before the sale opens. The show is playing at a $2.50 scale, and is the first attraction that has ever played a full week at these prices. If Wendelschaefer's prediction is realized "Chu Chin Chow" will play to the enormous sum of more than $30,000 on the week.

FAILS TO PAY ALIMONY

Irving Adler, son of the Jewish actor, Jacob Adler, was arrested last week in his rooms at the St. Paul Hotel, Sixtieth street and Broadway, on a warrant which charges him with disobeying the order of the court to pay his wife, Caroline, of 846 Kelley street, the Bronx, $4 per week.

The couple separated some months ago. Adler was ordered to pay the $4 for the support of their one child in the West Farms Domestic Relations Court. It was admitted by Adler that he had failed to pay the sum regularly. He was ordered to furnish a bond to guarantee the payment of the $4 the rest of the year.

LILLIAN RUSSELL AIDS BLIND

PITTSBURGH, Nov. 23.—Lillian Russell is directing the benefit performance which will be given in the afternoon of December 19 at the Nixon Theatre. The proceeds will be used toward building a permanent Pittsburgh workshop for the blind, to be operated under the Pennsylvania Association for the blind. Eugene C. Connelly, of the Harry Davis enterprises, and Manager Brown of the Nixon Theatre are assisting Miss Russell.

ALICE MURRAY SHOT

WITT, Mo., Nov. 23.—Alice Murray, a member of the act known as the "Four Military Girls" while visiting her parents here was shot during the course of the armistice signing celebration, held on November 11th. The shooting is understood to have been accidental. Miss Murray although badly wounded is now on the road to recovery.

FITZPATRICK PLACES 3 ACTS

Chas. Fitzpatrick has placed Kenny and Hollis for a tour of the Loew Circuit, opening Dec. 9. The Four Musical Troupers will also open on the Loew Circuit on the same date. Fitzpatrick has also booked the Great Howard for the Pantages time, starting Feb. 17.

CONFUSE THE TIGER SHOWS

Show people were considerably confused when discussing "Tiger Rose" and "Tiger! Tiger!" last week, the tigers in the two titles getting them mixed very frequently.

VAUDEVILLE

HASTY CHARGE RESULTS IN MIX UP

CANCELLED ACT EXONERATED

Some one informed Will Halligan, of Halligan and Sykes, recently, that the act known as Francis and De Mar were infringing on the material used in his own vaudeville act and Halligan made his way over to the offices of the Loew Circuit and lodged a complaint with Jake Lubin, the booking manager.

The Loew Circuit, after listening to Halligan's complaint, it is said, promptly cancelled the Francis and De Mar turn. Francis and De Mar, however, feeling that there must surely be some sort of a misunderstanding, accepted the cancellation, but immediately sought out the complaint board of the National Vaudeville Artists, and asked for an investigation.

Henry Chesterfield interested himself personally in the matter, following protestations on the part of Francis and De Mar, that they were doing no one's act but their own, and sent out a hurry call for Halligan. It was finally decided after a conference that the best way to straighten things out, would be to have Francis and De Mar put their act on, right then and there in Chesterfield's office.

This was entirely agreeable to the accused team, and, with Halligan and Chesterfield for an audience, Francis and De Mar ran through their whole routine, including songs, gags, jokelets, etc. When the finish was reached, Halligan willingly admitted that Francis and De Mar were guiltless of the slightest infringement, and forthwith made haste to withdraw the "lifting" charge.

Chesterfield then got into touch with the Loew office and requested that Francis and De Mar be reinstated. Halligan, by the way, was politely but firmly requested to be more careful in future with respect to complaints, Chesterfield pointing out the disagreeable results that might have happened in this instance but for the fact that Francis and De Mar had sense enough to stick up for their rights.

MADDEN ACT HAS SPLIT

When Lew Madden and Jean Ford (Mrs. Madden) split in Minneapolis six weeks ago, where they were appearing in their act, "Monday Morning," friends thought they would be together again in a short time. But it now appears that the split may become permanent, for, according to Mrs. Madden, they have not lived together since that time, he going to his mother's home in Waterbury, Conn., and Mrs. Madden living at the Hotel Somerset, where she explained last week that their differences were due to a case of too much mother-in-law. Mrs. Madden plans for the immediate future to include a trip overseas to entertain the soldiers. She expects to be sent across by the Overseas Theatrical League within the next ten days.

WILL SUE B. R. T.

Mrs. Mary F. Cleary, mother of the late Marguerite T. Cleary, assistant treasurer of Keith's Orpheum, Brooklyn, who was killed in the recent B. R. T. wreck, has obtained the appointment as administratrix of her daughter's estate from Surrogate Ketcham, with a view of beginning action against the railroad company for damages.

It is not known just how much damages she intends to ask for, nor will it be known until a family conference is held and lawyers start the action.

BREAKING IN NEW ACT

Clarence Hibbard, the blackface entertainer, is breaking in a new act at the Ridgewood Theatre, Brooklyn, this week.

U. B. O. HOUSES SWITCH AGENTS

A double switch of booking agents and house managers was made by the United Booking Offices last week, with respect to the Colonial and Royal Theatres. I. Robert Samuels, formerly booking the Royal and Alhambra, will, hereafter, drop the Royal and place the bills for the Colonial. Eddie Darling, who has booked the Colonial for the last seven or eight years, will handle the bills for the Royal.

Chris Egan, house manager of the Royal, will hereafter hold forth at the Colonial, and Al. Darling, who has had charge of the Colonial for three years or more, will swap places with Egan, and from this week on count up and perform similar managerial duties at the Royal.

The changes, it is said, have been brought about with the idea in mind of whooping things up at the Colonial, which for the last year or so has been away off as regards patronage. Preparations are now being made to put a much higher grade of show into the Colonial, several expensive headliners having already been booked for an early appearance at that house.

ONE ORPHEUM STILL CLOSED

All of the Orpheum Circuit houses that were forced to close temporarily on account of the Spanish influenza epidemic, have reopened, with but one exception, Los Angeles. Winnipeg started up on Monday after a six weeks' lay-off, and San Francisco resumed business last week, after a similar period of inaction. In Frisco audiences are compelled to wear gauze masks, in accordance with the provisions of a city ordinance recently passed. The house manager is made responsible under the law for the enforcement of the mask-wearing edict. At the New York offices of the Orpheum Circuit it was stated this week that no definite date for reopening in Los Angeles had been set as yet.

WILL GIVE SPECIAL SHOW

The U. B. O. has taken over the Academy of Music, Brooklyn, for Thanksgiving Day, on which occasion it will give a matinee and night performance at the customary two-a-day holiday prices. I. Robert Samuels has booked the show into the Academy, the bill including Eddie Leonard, Helen Ware and six other headline acts.

The house holds a seating capacity of 3,000 and is located a block or two away from the business section. Thanksgiving Day will be the second time in its history that the house has opened its doors to a vaudeville audience, Harry Lauder having played a three-day engagement there during the course of his last vaudeville tour.

SUES FOUR HARMONY KINGS

B. S. Moss' Amalgamated Vaudeville Agency has brought suit against the Four Harmony Kings (William D. Burns, Exodus Drayton, William A. Hann and William H. Berry).

The complaint alleges that the act was booked to play B. S. Moss houses for a week and a half, starting October 10, at $275 a week. After being billed, it failed to appear, so Myron Sulzberger, the agency's attorney, was instructed to bring a suit against them. Moss contracts have a liquidated damage clause, under which the action is brought.

81ST ST. CONTINUOUS NOV. 28

The Eighty-first Street Theatre will change its two-a-day policy on Thanksgiving Day, and will run continuously from 1:30 to 11. The continuous show plan was also adopted on the holiday by several other two-a-day houses in and around the big city.

RENEW ALTOONA LEASE

ALTOONA, Pa., Nov. 25.—Wilmer and Vincent, who have been lessees of the Orpheum Theatre, here, for the last ten years, have just taken another ten-years lease on the house.

GERRY SOCIETY TAKES CHILD OUT OF ACT

PARENTS ARE ARRESTED

Hildegarde Lachman, eleven years old, and a member of the act known as The Lachman Sisters, was taken off the stage of Keeney's Theatre, Brooklyn, last week, by the Gerry Society, the parents were arrested and the manager of the theatre also taken into custody charged with violation of the child labor law. Arraigned in court, the efforts of a lawyer whom they had engaged only seemed to deepen the troubles of all concerned and the child was held in $10,000 bail.

Later, however, the parents got into communication with the N. V. A. and David Steinhardt, the Putnam Building attorney, took hold of the case. Through his efforts, the child was then brought before Judge Levy in the Children's Court and, after an examination by the court in which she proved herself exceptionally bright, was discharged from the custody of the society. After being held for Special Sessions, the parents were arraigned and the father fined $25, while sentence upon the mother was suspended. The child was then returned to their custody.

The action of the society is said to mark the beginning of a new crusade against the employment of children on the stage.

PALACE BOOKS BERT WILLIAMS

Bert Williams, the negro comedian, has been booked for three weeks by the U. B. O. Williams, who has been dickering with the vaudeville people for several weeks, will open at the Palace, Dec. 2, after which he will play a week at the Riverside. The third week will more than likely be played at the Orpheum, Brooklyn. Whether or not Williams' stay in vaudeville is to extend beyond the three weeks' period, depends on future events.

PALACE BOOKS GITZ RICE

Lieut. Gitz Rice, soldier, song writer, actor and presently a member of the cast of "Getting Together," now on tour, will enter vaudeville next week, opening at the Palace with a single. He will play the Riverside the following week.

Gitz Rice was enabled to accept the vaudeville time because of the fact that "Getting Together" will lay off for the holidays.

SHAKMAN RAISED $16,070

Through the efforts of Managing Director A. L. Shakman, the Eighty-first Street Theatre raised the sum of $16,070 for the United War Work campaign. This was done with the disadvantage of a late start, the drive not starting until the first Monday night of the campaign.

ACTS MUST SETTLE

Irving Copper has placed the following notice in his office:

"Acts booking in this office must settle at the end of every week and positively no later than Monday. Otherwise, will cancel all routes and engagements."

GET LONG LOEW ROUTE

Kenny and Hollis have been booked for a tour of the entire Loew Circuit, opening at the Hippodrome, Baltimore, December 9. Charlie Fitzpatrick arranged the booking.

BROOKS HAS A SINGLE

Shelton Brooks the colored song writer, who has been doing a double turn in vaudeville with Ollie Powers, has framed up a single. Harry Weber is handling the act.

SHERRI'S REVUE CLOSES AGAIN

Andre Sherri's Revue, which started out several weeks ago under the title of "Hats," after a run of one week in vaudeville in its revised form, has been laid on the shelf once more for repairs. The act played the last half at the Fifth Avenue, week before last, and was to have played the Prospect the first half of last week. The Prospect was notified by telephone, however, that the engagement would not be filled.

At the office of Andre Sherri, it was stated early this week that the act would positively be restaged once more with new principals and, despite its bumps in the past few weeks, would make another try after the holidays. Up to date it is estimated that Andre Sherri has spent in the neighborhood of $10,000 in trying to put the turn over. Some $7,000 of this sum was spent before the act opened the first time. The balance of the money represents additional costumes, advances to performers while the turn was laying off, etc. Jack Mason, who made over the first production, will also re-vamp the act again.

MADE THEM APOLOGIZE

Two sailors who grew boisterous in the Flatbush Theatre, Brooklyn, last week, were made to apologize to Al Fields and his lady partner.

During the offering of their act, one of the sailors, who was in a box, shied his hat at Fields and it landed on stage, nearly breaking up the act. A naval lieutenant who was in the audience then went to the box where they were and, with Manager Eddie Reilly, made them go to the dressing room of the members of the act and apologize or else be sent to the guardship. They did as he wished.

NEW ACT ARRIVES

Mme. Alverna, a New Zealand prima donna, and Jan Laerte, a symphonic conductor, arrived in New York last week, after a thirteen months' tour of South Africa, and will make their appearance in vaudeville under the management of J. J. Murdock.

AFTER MAGGIE TEYTE

Maggie Teyte, the English concert singer, is a vaudeville possibility, it was reported this week. According to the wise ones around the Palace Building Miss Teyte will make her vaudeville debut in a couple of weeks, appearing at one of the U. B. O.'s metropolitan houses.

ARE BOOKING NEW HOUSE

Paul Allen and Harvey Green have added another theatre to their list of independent houses. They are now booking the Academy of Music in Beacon, N. Y., and their first performance will be given on Thanksgiving Day. The policy of the house will be split weeks.

VAUDEVILLIANS MARRY

Marguerite Howard, known in vaudeville as "Marguerite," a dancer, and Harry Andrews, another performer, were married last week. The latter was recently divorced from Mabel Hackett, a vaudeville actress.

WILSON AND CORBETT BREAK IN

Jack Wilson and Jim Corbett are breaking in their new act this week at Proctor's Newark. The team will show their offering for the first time to a metropolitan audience at the Palace next week.

HAS NEW ACT

Harry L. Upton will return to vaudeville after the holidays in a new playlet entitled "When Money Flies," the act being booked throughout New England.

FIELDS HAS NEW ACT

Al Fields, formerly of Fields and Lewis, is having a new act written by Jean Havez.

VAUDEVILLE

VAUDEVILLE REVIEWS

(Continued on page 8)

PALACE

The Three Bobs, a clever club juggling act opened the show and their fast routine of tricks started the bill off in excellent shape. A white, English bull terrier, did some great work in the act and carried off a goodly share of the act's success.

Lloyd and Wells, the dancers from "Gloriana," on second, scored well with one or two special songs and their dancing, with which vaudeville patrons are familiar.

"What Girls Can Do," a novelty seven girl act made up of a number of well known vaudevillians did their respective specialties with a Y. M. C. A. hut back ground. In the act are the Morin Sisters, the Warren girls, Queenie Dunedin, Ardelle Cleaves and Pauline Chambers. The act opens with a scene in a girl's home in which the young ladies decide that knitting is a poor way to help win the war and decide to go to France to entertain the soldiers. The balance of the act is made up of various specialties, which the girls do excellently. This portion of the act went over well, but the introduction is so slow and it is so long in getting under way, that much of its value is lost.

Clifton Crawford, on in an eary spot, scored a hit of big proportions and, in spite of the fact that his act is practically the same as when seen at this house several months ago, was applauded to the echo. Opening with the motion picture show bit, he then went into a short special song with a dance chorus and ended with a war recitation. For an encore, he did the comedy sneezing recitation which won him laughs without number.

Adelaide and Hughes closed the first part and, although in their second week, were received with all the enthusiasm accorded the act on its first presentation. The new act is without doubt their finest offering and the exceptional talent and ability of the principals, together with the care and thought which has been devoted to the little production is bound to be well rewarded. Their separate dances were executed with a grace and finish seldom seen on any stage and the production, as a whole, is beautiful. David Schooler, at the piano, furnished the accompaniments and rendered a finely executed solo, as well.

"Rebuilding Broken Lives," a Red Cross film showing the great work which is being done in restoring wounded and crippled soldiers to at least a semblance of their previous condition opened after intermission. This is the first of the Red Cross releases and showed the manufacture of arms and limbs for crippled soldiers and the ease with which they can be utilized.

De Leon and Davies, in the skit "Behind the Front" did well, notwithstanding that the war and the great interest in war playlets is over. The material in the little piece is good and is so cleverly handled by this young couple that one of the hits of the bill was scored by them. A clever impersonation song, in which they have an opportunity to display their versatility in depicting various types, ended the act.

Christie MacDonald's musical fantasy "Cupid's Mirror," a dainty little offering built around Miss MacDonald's singing ability went well in spite of a slow and quiet start. Miss MacDonald was heard in a number of selections which showed that her clear and melodious soprano still retains all its tonal beauty. She was assisted in the act by Irene Rowan and William Haig.

Wellington Cross, with Ted Shapiro at the piano, pulled down a hit of big proportions with some new songs and clever stories. Cross's personality will carry him far, and this, combined with the good material he has selected, put him solidly in the hit class. The late spot on the bill meant nothing to Cross, who, in this difficult position, demonstrated the fact that he is a showman of the first water.

Derkin's Dogs close the bill.—W. V.

COLONIAL

Everything ran along smoothly excepting a few waits in the early part of the show. Gertrude Hoffman headlined and is mostly responsible for the almost capacity audience that enthused over the versatile artiste every moment she occupied the stage. Henry Lewis made his re-appearance in vaudeville after two successful seasons in musical comedy. He did not present his new act, as some of the props did not arrive in time for the initial performance. However, he stopped the show in next to closing position and could have remained on almost indefinitely.

Martyne and Florence opened after the pictures with a fast juggling routine and some hard shoe dancing by Miss Florence. Martyne showed some skill by catching turnips on a fork that he held between his teeth. The act scored a hit and deserved it.

Emily Francis Hooper, assisted by Billy Griffith, appeared after a wait of a few minutes, caused by trouble in setting their act. Miss Hooper danced in a graceful manner, but Griffith appeared nervous while singing a ballad. Probably the act did not have a rehearsal, as most of their numbers were played too fast. The special drop and interior set were pretty and added class to the offering.

Greene and Parker are clever performers and would get better results if their material was brighter. As the act stands, most of the gags have seen service in other offerings. Probably they are the originators of the gags employed, but quite a few have beaten them to them. "At the Depot" is the title. The man, in blackface, plays a porter and the lady, in "light brown," danced well and has an excellent delivery. A song in the early portion would help considerably, as the number done at the finish proved conclusively that they can sing.

Fred Allen has successfully got away from the beaten path of single entertainers. He is a semi-nut comedian with a bunch of new material that is bound to provoke laughter, anywhere. A bit with a dummy is splendidly worked out, scoring a laugh a second. He tells a few gags and keeps his audience laughing continually throughout. For a finish, after juggling three balls and some hats, he bows off. Then the pictures of Washington, Wilson and the American flag are shown on the drop. Allen will undoubtedly play the best vaudeville time, as his act is a novelty.

Gertrude Hoffman was a riot with her classic dances and impersonations. This clever artiste is in a class all her own and gave to the patrons a treat that they will long remember. The "Coney Island" novelty, used for a finish, sent her off amidst thunderous applause.

Rae Eleanor Ball and Brother scored an artistic success with music that had everyone enraptured with its melody. Miss Ball played the violin, while her brother accompanied on the cello. Beautiful strains were heard throughout the act and the audience showered heavy applause on the two excellent musicians.

Henry Lewis, a great favorite at the Colonial, gathered in enough applause and laughter to entitle him to the hit of the show. He sang, joked, squid-gulumed, danced, recited and gave an entire show all by himself. He is a showman who knows the art of delivery, getting each point over with a bang. The patrons expected to witness his new act but were satisfied with the material delivered, as it contained wholesome humor.

Karl Emmy and his pets closed the show and many remained to review the clever dog offering. The terriers do their work without a hitch, while Emmy hands out some amusing talk.—J. D.

RIVERSIDE

Another fine bill is being presented at this house this week and as a result a capacity house witnessed the Monday evening performance.

The Mirano Brothers in a thrilling perch act opened the bill and were well received.

Susan Tompkins, the violinist, followed and her excellent playing was greeted with much applause. Miss Tompkins is an artist and in addition to displaying a remarkable technique gets from the instrument the beautiful singing tone which makes of her performance a delight to the ear.

Rice and Werner won many laughs with their clever sketch, which is filled with funny lines and situations and of which this clever pair make the most. The idea of the little sketch is not only original but is so well handled that it is a laugh from beginning to end.

Gardner and Hartman have an offering which, on account of the cleverness of the team as well as the material presented, is sure-fire on almost any bill and the Riverside was no exception. One of the big hits of the bill was scored by this versatile couple.

George White, assisted by Tot Qualters, Ruth Delmare, Louis Lee and Dorothy St. Clair, has what is without doubt the best dancing act he has ever presented. It runs smoothly and fast from beginning to end and is thoroughly entertaining throughout. White is doing some of the best dancing of his career, which is only another way of saying that he is one of the best in the business. His imitations were remarkably well done, with the possible exception that in most all instances he is a better dancer than the one he imitates.

Nan Halperin found many friends in the audience to welcome her in her new act, which was received with much enthusiasm. Miss Halperin, whose repertoire is always delightful, has the best selection of songs she has ever presented. Commencing with a number which tells that on account of a new arrival in her home she is no longer "the youngest in the family," she next sang about a high school girl and told how the scholars answered the simple questions of their teacher. Another song tells of the gorgeous gowns she had purchased in order to capture a man and the final number, perhaps the best, is about a girl who insists upon being a military bride. The lyrics of all the songs in Miss Halperin's repertoire are exceptional and set to sing able melodies delivered in this artists's charming manner, makes of her offering an act that is an artistic delight.

Miss Halperin is making much progress in her art.

Harry Watson, Jr., and Company in two of the funniest scenes from the Jack Norworth production "Odds and Ends," have an act which is one of the funniest vaudeville has seen in many a day. Supported by a company of four Watson does the funny telephone scene, in which the commuter tries in vain to get his home on the phone while the telephone girls are busily engaged in holding a conversation concerning their personal affairs. From the moment Watson enters until the time, after a wild ten minutes in the booth, he gives up the idea of phoning in disgust, the act is a continual laugh. Still funnier is his impersonation of Kid Dugan, the pugilist, willing to meet all comers but afraid of them all.

The Mastersingers, a big male singing organization, rendered a number of classic and popular selections. The men have good well-trained voices but a great deal of the act's value is lost by the apparent plugging of one of the members. A straight repertoire of published numbers would carry the act over well without any attempt to "boost" any particular song.

W. V.

ROYAL

With five of the nine acts at the Royal this week comedy offerings, the Bronx Theatre is a fine place for driving away the blues.

The Pantino Troupe, two men and two women, presented their novelty aerial exhibition in the initial spot and won favor with their well executed stunts. As an acrobatic number, this ranks high. All four are capable performers and the work is divided equally among them. The feats were done from flying rings, held by one of the women, who was suspended from the high parallel by her legs while the rest of the troupe hung high above the ground, supporting themselves by their teeth.

Juliette Dika in a number of well selected and finely rendered songs found the second spot all too easy and in it scored a pronounced success. Some of the widely advertised French singers now in American vaudeville would do well to take a trip up to the Royal and listen to Miss Dika.

"The Straight Road," with William H. Thompson featured, a powerful dramatic sketch, made a big hit. The role of the father was excellently portrayed by Thompson and the sincerity of the playlet went directly to the hearts of the patrons.

Johnny Burke entered wearing a little cap, of the style worn in the Civil War, and carrying a large and ancient pistol, as though it were a rifle. After singing a comic tune, he delivered a monologue that sent his act over to tremendous applause. Burke has an excellent assortment of gags and, in spite of the end of the war, his talk, anent military life and the experiences of a private, went over with a kick. After some work on the piano, which wound up the act, he took an encore and might have taken several more.

The Avon Comedy Four, now in its second week at this house, scored its usual success in "The School Teacher." All four are clever performers and their singing and talking reduced the audience to helplessness. The act has a little bit of everything, songs, comedy talking and slap-stick being rendered in profusion.

Harry Jolson, brother of the well known Al, sang a number of old and new songs, filling in with patter. Although not the equal of his brother at the blackface game, Harry put plenty of life and dash into his work. He knows how to get the audience interested and, as an encore, offered to sing any song that the audience asked for.

Bostock's Riding School, with the feature some zealous volunteers from the audience trying to duplicate the feats of the performers, had the audience giggling with mirth. A safety device which made injury an impossibility was used, and it was an amusing spectacle to see the boys, suspended from a pulley, floating through the air after the galloping horses. The volunteers were there with ambition, but were rather shy on talent. A watch, offered as an added incentive to the young men, was the prize captured by the last of the youths, who went through most of his journeys around the ring hanging from the horse's tail in various attitudes.

Jimmy Hussey, who has just completed a two weeks' engagement at the Palace, and who had discarded his army act for an inferior one, again delivered his soldier dialogue, in which William Worsley assists him. His Hebrew parodies, which wound up the act, were the hit of the offering and, in response to the demands for "more," he did some more talking. Hussey has good material, an even better way of putting it over, and a capable straight man in Worsley.

Stever and Lovejoy, a man and woman song and dance act, closed the bill and held the audience in until the finish. Their songs, verse and dancing were all of high order, their last number, an eccentric dance, consisting mainly of a number of "spins" gracefully executed, being a gem. They provided a good finish to a good bill.

I. S.

VAUDEVILLE

FIFTH AVENUE

With every seat in the house occupied and all the standing room filled, this theatre began the week with seven of the eight acts finding the favor of the Monday matinee audience.

The Belgian Trio, two men and a woman, in number one position, presented an acrobatic act of merit. They do a routine of tumbling, but hand stand work takes up most of the act and, in this line they are experts. For many of the handstands the woman acts as understander, a position she occupies in their finish of three high and tumble to the stage. The two men also do a number of hand and head to hand stands. It is a class A-1 act in its line, and won much applause.

Harry Kranz and Bob La Salle, in a singing and dancing act, were big applause getters and were called upon to respond to two encores. They sang seven songs in all, and also gave a dance. They have a good selection of numbers, and put them over effectively. The boys are clever entertainers and well deservd th applause accorded their efforts.

Le Maire, Hayes and company, three men, have an excellent blackface act which received full recognition at the opening show. Le Maire and Hayes, dressed as sailors, have a line of talk that keeps the audience laughing. It is of the rapid fire kind, and is put over with snap. They are assisted by a man in white face, who appears in a policeman's uniform, and his presence adds to the fun, as the mokes are supposed to be crooks. The material is bright and well put together for laughing purposes only, and, as delivered by these boys, fulfills its mission.

Mabel Burke followed and earned an encore for her rendition of an animated song.

Belle Montrose and company were seen in an act called "Her Only Chance." Miss Montrose starts with an apology to the audience, explaining that one of the actors failed to show up and, as she had appeared as an amateur, the management had given her a chance. With the orchestra playing so loud that she could not be heard, she went through the motions of singing a song. At the end of this, her male partner, who has been sitting in the audience, leaves his seat and an argument arises between them, the man contending that she is so "bad" that he is going to leave. He finally goes on the stage and sings. Then follows comedy talk, and the act closes with the man rendering another song and dancing.

The act is well worked up. The man is a good performer and ably assists Miss Montrose, who never allows herself to get out of the character of an amateur. Hearty applause was the reward of their efforts.

Mme. Alverna and Jean Laerte, in a classy vocal and instrumental act, won a hit of good proportions (see New Acts).

Dave Kramer and George Morton, "Two Black Dots," proved themselves to be clever blackface comedians. They sing a couple of songs and give a couple of dances, earning approval for them. But it is their comedy work and dialogue that wins them the most favor and, as laugh producers, they take high rank.

"The Mikado Review" closed the show. This is a tabloid edition of the famous Gilbert and Sullivan opera, presented by the eight principals, but without a chorus. Two scenes are used, a drop in one and full stage. Fifteen numbers are sung, including "A Wandering Minstrel," "Three Little Maids," "Tit Willow," "The Flowers that Bloom in the Spring" and several others of the gems in the original. It is rather a pretentious offering, but failed to find favor last Monday, chiefly because the comedy work was very poorly done and half of the success of this opera depends upon the comedy being put over properly. The singing of the various numbers was only fair.

A Christie comedy, Hearst-Pathe, and International films were shown. E. W.

ALHAMBRA

There were a few vacant seats in back rows of the lower floor on Monday night. Belle Baker was first choice of the audience, with Jimmy Hussey, Milo, the Gorman Brothers and Bessie Clayton running close for second.

The Brightons, Frank and Addie, opened the bill with a rag picture act and walked away with a good-sized hit. Their first picture was a Winter scene on which they both worked. The head of a St. Bernard dog was next made, being the work of Miss Brighton. Likenesses of Wilson and Lincoln and the heads of three horses made by both members of the team, completed the act, which seems to retain its novelty.

The two Gorman Brothers followed with a singing act which won them most hearty applause. The boys have a knack of putting their songs over in a way that catches their audience and their five numbers were all well liked. They were called upon to take two encores.

"Work for Uncle Sam," a belated war sketch, written by Clara Lipman and Samuel Shipman, was shown, and was mildly received. (See New Acts.)

Belle Baker scored a tremendous hit. She was forced to take four encores and stopped the show. After she had rendered seven songs and taken numerous bows, the cards for the next number were put out. But the audience kept up the applause, going for a full two minutes afterward. She was finally compelled to sing another number before she was permitted to go. A demonstration such as Miss Baker received has rarely been extended to a performer at this house.

Jimmy Hussey, assisted by William Worsley, in their act "Somewhere in Vaudeville," closed the first half of the bill and scored a regular "Hussey success." With a special drop in two, representing an army camp scene, they opened with a line of comedy talk that drew many laughs. Worsley then rendered a popular number and Hussy followed with a parody. More dialogue was then indulged in and, for a finish, they both sang.

Bessie Clayton, in her "1918 Dance Review," in which she presents the Cansinos, Elsie and Eduardo, and is assisted by Tom Dingle, John Guiran and Jimmie Casson, won her full meed of approval. Miss Clayton gave three dances, each with a different partner, and the Cansinos danced two numbers. Miss Clayton has long been considered one of the best dancers that has ever graced the American stage and is one of our most popular performers. Her work on Monday night was fully up to her high standard. Eduardo Cansino is a remarkable male dancer and Miss Cansino is equally good. Dingle, Guiran and Casson have all won fame for dancing and the Bessie Clayton combination easily ranks as one of the best ever seen in vaudeville.

Milo, with his singing, comedy talk and imitations, won his usual big success. He is one of our most versatile entertainers and is sure of making a hit wherever he appears. His imitations are remarkable and his singing is in a class with them.

Olympia Desvall and Company, with her trained horses and dogs, closed the bill and received approval commensurate with her performance. E. W.

FRIEDLANDER'S HAS NEW ACTS

Having launched his latest vaudeville production "Sweeties" at the Royal last week, Wililam B. Friedlander is now engaged on the details of six other acts.

"Sweeties" is a singing act, consisting of four boys and a girl. Lillian Berse is the girl and Jack Weiner handles the comedy. The act goes into the Colonial next week.

Friedlander's next production will be "The Land of the Golden Shadows" and will be headed by Shela Terry. Friedlander is also writing a new act for Ben Bard. A new three-act musical comedy in which Nan Halperin will be starred, and which will eventually reach Broadway, is likewise included in Friedlander's plans for this season.

HARLEM OPERA HOUSE

(Last Half)

In celebration of the Allied victory, twenty acts were offered at the Harlem Opera House last week. Eight of them were presented during the latter half and, for a small time house, it was an exceptionally fine bill.

Adelle, a lady acrobat, opened the bill. She is fully reviewed under New Acts. Skelley and Heit, who followed, are also reviewed in this department.

"The Prodigal Father" is the title of the playlet presented by Lew Welch and company. Welch, in the role of a Hebrew father, was excellent, and the entire play was filled with humor.

Cooper and Gordon, billed as "the two boys with a violin and a piano," played a number of popular selections. They certainly had plenty of variety, playing both noisy and sentimental pieces. The violinist is a good performer and his antics with his instrument were amusng.

Sherman and Utry sent their skit called "Cupid With a Whip" over to a generous round of applause. They have an interesting song and dialogue offering that pleased. A poem to an old horse, by Utry, went especially well. This is a sentimental bit and fits in well with the rest of the act, which is light.

The Bison City Four kept the audience laughing with singing, talking and a great deal of slapstick. A bartender, who later plays the part of the police captain, is the straight man, while Kelly, the Irish copper; Garibaldi, the proprietor of the store next door to the saloon, and Angelface, the "Hobo," provide the fun. The act has a number of good bits and is full of humor. These men can make the audience laugh without telling the usual gags and jokes.

Swift and Kelley put their singing and talking offering over with a punch. They have an interesting number in which Swift tries to sell his partner a playlet which he has written. The playlet is then put over by the two before a drop representing a railroad landing in a country town, after which they conclude with some singing.

The Glockers closed the bill with a novelty performance with water. The man of the team does almost the entire act and the way in which he whirled pails and tubs of water attached to a rope, hardly spilling any, was well liked. I. S.

McVICKERS

(Chicago)

Stuart and Keeley led the bill and presented a series of smart steps and original dances.

Collins and Hart entertained in their old style and form and found favor, as usual.

Harry and Manion presented some snappy crossfire patter and a few songs that pleased.

Caroline Kohl made her vaudeville debut in an intensely dramatic playlet entitled "No Sabe," the theme of which is one of murder and whose interest centers on a Chinese servant. The playlet is interesting and was well acted.

Charles Irwin distinguished himself with his stories, which are thoroughly original. He earned the appreciation accorded him by the audience.

Hyams and McIntyre proved favorites despite their long absence from Chicago. They offered a skit entitled "May Bloom," which was prettily rendered and proved very entertaining.

Dolly Connelly was quite the hit of the bill and her rendition of the songs written by Percy Wenrich will undoubtedly add to their sale and popularity for some time to ocme. Her voice and mannerisms registered strongly and established her as an entertaining favorite.

"The Only Girl" is an unusually attractive operetta, but, because of its final place on the bill, failed to hold more than half of the audience. However, those that remained for its conclusion were pleased. H. F. R.

AMERICAN

(Last Half)

Stewart and the Wynn Sisters danced, sang and played the piano as ably as they knew how. There was nothing startling, however, about their collective efforts in the opening spot.

Mae Marvin, who followed, sang popular melodies in a plaintive tone that endeared her to her audience.

Novelle Brothers are a couple of tumbling clowns who play the violin while they tumble. Their whistling pantomime of a couple of loving birds added to the effectiveness of their offering, which was novel and well liked.

De Biere caused laughter and bewilderment with his sleight of hand. His hands are deft, even though his talk is not.

Yucatan is a musical tabloid that will probably never get beyond the three, four and five-a-day class of houses. Four principals, six girls nicely costumed, and a back-drop showing a peaceful New England sector supposed to represent "somewhere in Mexico" are the excuses for its being.

Bert and Hazel Skatelle sang, made love and danced on roller skates. Hard work and the man's funny contortions with his face brought forth genuine laughter and earned them appreciative applause.

Gertrude Arden and Company, in a skit called "She Said Yes," found favor after a fashion. A contributing factor was the young lady who played a violin with considerable sweetness of tone.

Lee Wilson is a pleasant performer with a varied assortment of entertaining stunts. His double voiced rendition of songs was not the least of his favorable offerings.

Scholer and Bell, in a series of acrobatic feats of strength, concluded the performance.

The orchestra on the roof at the American Theatre is particularly raucous and dissonant. This is more unfortunate for the acts that have to rely on their help than it is for the listeners. M. L. A.

EIGHTY-FIRST STREET

(Last Half)

Alfred Farrell and Company opened. The rag painting stuff, as put over by Farrell, is decidedly interesting, and the turn on the whole can be set down as a first rate opening number.

Estelle Sully, formerly of the act known as The Five Sullys, is doing a neat little single consisting of popular songs with an occasional dance thrown in for good measure.

Bill Halliday and Marty Neville, with what closely resembles a revised and up-to-date version of Gallagher and Barrett's classic of other days, "The Battle of Too Soon," quickly caught the fancy of the house. Halliday makes a handsome and impressive straight in his soldier costume, and Neville, who assumes the character of a "moke," is a corking comedian of the quietly droll type.

Percy Bronson and Dolly Hackett scored with a nicely arranged routine of songs and talk. Bronson's "drunk" is a jovial, good-natured caricature and, while funny at all times, never gives the slightest bit of offense. The team, however, might do well to eliminate the present conventional, "My partner has not arrived yet, etc.," explanation at the opening.

The Helen Stanley Revue, a refined singing and dancing turn, closed the vaudeville portion of the bill. The act is composed of a male singer, two dancing girls and a female accompanist. Walter James, until recently performing at one of the Broadway cabarets, handles the singing end of the turn very well, delivering a couple of ballads effectively. The dancing girls, Ora Deane and Steffe Anderson, work with lots of spirit and give the act the needed touch of class. Gene Adair, the pianist, in addition to playing all of the incidental music, executed a solo that met with plenty of appreciation. H. E.

VAUDEVILLE

HENRY LEWIS

Theatre—*Prospect.*
Style—*Songs, talk and dances.*
Setting—*One (special).*
Time—*Sixteen minutes.*

Henry Lewis's new act is a worthy successor to his former artistic vaudeville offering. Aaron Hoffman, who is credited with writing the material Lewis puts over so cleverly, has turned out a first rate vehicle, which serves admirably for the exploitation of Lewis's well developed vocal and fun-making talents.

As the olio drop rises a pair of pink silk curtains are disclosed. These part and Lewis is seen behind the counter of what he describes as "The Laugh Shop." The "Laugh Shop" idea is carried out excellently by a setting showing several shelves holding boxes labeled jokes, gaglets, songs, wheezes, etc. After a bit of explanatory talk and a song, Lewis delivers a well written paraphrase of "Lily of the Valley." This is followed by a couple of odd little poems, a rag song treating of the current "shimmy" craze and a bunch of lively comedy talk.

The comedy talk, by the way, is aided materially by the business that accompanies it. After each gag that he tells, Lewis rings up a "sale" on a cash register—that is, provided that the gag in question goes over. If the gag does not meet with a ready response "no sale" is recorded. We might add right here that the "no sale" records were few and far between. One woman laughed so heartily at Lewis's patter on Wednesday night that she grew hysterical. This naturally got the rest of the house going and Lewis was forced to wait at least two minutes for the laughter to subside before he could go on with his act. A song closes the "Laugh Shop" business and the silk curtains are drawn together.

For his encore in one, Lewis donned a high silk hat. A close fitting gray business suit, which is practically a "straight" costume, is worn throughout the act. The blond wig worn by Lewis in his former acts is still retained, as are one or two expressions such as "entitled,"

The act is novel and, as put over by Lewis, should be a young riot almost anywhere. H. E.

SKELLEY AND HEIT

Theatre—*Harlem Opera House.*
Style—*Singing and talking.*
Time—*Fourteen minutes.*
Setting—*In one.*

Skelly and Heit have a song and dialogue act that has a number of good bits and, with some slapstick comedy by the male member of the team filling in, is a well-rounded out offering.

They get off to a good start with an eccentric dance and some dialogue centered about a "sucker" bit. Miss Heit sings a patriotic ballad and Skelley renders a "nut" song. A farce on a drama, which is a humorous bit, is followed by a song duet and eccentric dance.

Skelley has a funny way of waddling and stumbling over the stage that wins favor. The act was well liked. I. S.

MARY MELVILLE

Theatre—*Fifth Avenue.*
Style—*Talk and Song.*
Time—*Twelve minutes.*
Setting—*In one.*

The ability of Mary Melville has never been more clearly shown than in this new act. Her material is good and she dovetails her patter and songs well together. But it is not so much what she does as how she does it.

Miss Melville is a natural comedienne and has a way of saying things in the funniest manner possible which keeps her audience laughing all the while she is on the stage. E. W.

NEW ACTS AND REAPPEARANCES

(Continued on page 17)

BOBBY O'NEILL & CO.

Theatre—*Greenpoint.*
Style—*Singing and talking.*
Time—*Twenty minutes.*
Setting—*Two (special).*

Bobby O'Neill was formerly Evelyn Nesbit's dancing partner. He is a good looking juvenile who sings well, dances excellently and wears his clothes in a smart manner.

In his present offering he is assisted by a pretty little blond whose name does not appear on the program. There seems to be no good reason for this omission, however, as the girl performs with a degree of ability that should entitle her to billing recognition. The act carries a special drop, painted after the fashion that made Josef Urban famous. As a matter of fact, Urban may have painted this one, inasmuch as it bears all of the earmarks of his handiwork.

The act opens with a song by O'Neill entitled "Rap, Rap, Rap." The girl makes her initial appearance at a practical window incorporated in the cottage that holds a conspicuous place on the drop. A little talk follows and the couple then go into a double number. A song about "Romeo," with a good comedy lyric, is next. A neat single soft shoe dance by O'Neill and a well executed double dance by the team, served to show the ability of both in the terpsichorean art. During an exchange of conversation there is just the slightest sort of suggestion of Dooley and Sales, Will yer" business. This only lasts for a few seconds, but might be eliminated without hurting the act. Some of the get backs should also be dropped. These include, by the way, that time-worn query, "Do you wish you were a man?" Answer, "Yes, don't you?" The "Don't take any wooden money" gag, is also a bit *passe*, to say the least. A song about a battleship and a submarine, with a corking double dance, sent the act off for three or four bows.

The songs and dances are all to the good, but the talk should immediately be bolstered up. It is the only weak part of what can speedily be made into a first rate vaudeville turn. O'Neill wears a suit of light material throughout. A couple of additional costume changes by both would add greatly to the general effect of the act. H. E.

MME. ALVERNA AND CO.

Theatre—*Fifth Avenue.*
Style—*Singing and instrumental.*
Time—*Fourteen minutes.*
Setting—*In two.*

Mme. Alverna and Jean Laerte have a classy act.

The former opens with a song, part of the first verse of which she sings off stage, and, entering singing, seats herself at the piano to finish it to her own accompaniment, and that of a clarinet played by Laerte.

This is followed by a violin solo by Laerte, accompanied by Mme. Alverna at the piano. Then comes a piano solo by Laerte, after which Mme. Alverna sings another number.

For an encore the lady sang a New Zealand folk song. While rendering this she twirled two little balls on short strings, a custom which obtains among the Maoris when singing their home songs.

Laerte is a musician of marked ability. He is an excellent pianist, a remarkably good violinist and plays the clarinet well.

Mme. Alverna has a pleasing, well cultured voice and sings with much expression. The approval accorded the act was well merited. E. W.

"WORK FOR UNCLE SAM"

Theatre—*Alhambra.*
Style—*War sketch.*
Time—*Twenty minutes.*
Setting—*Full stage.*

"Work for Uncle Sam," a war sketch by Clara Lipman and Samuel Shipman, tells the story of a young girl who has engaged herself to a chauffeur. Her father is wealthy and objects to the union, but her mother takes sides with her. The mother, however, has suffered her husband to be "boss of the house" for so long that she looks to her daughter to give her "backbone," which the young lady does.

The young man appears on the scene dressed as a lieutenant and wins the father when he says he is going to France to fight for Uncle Sam. Forthwith the old man agrees to let the lieutenant marry his daughter. The daughter then appears in the costume of an ambulance driver and her mother in that of a conductorette. Then the old man rebels. But the three finally put him in a suit of overalls and take him out to do his bit.

It is a little late for a war sketch, now that peace has come, and this one is not particularly well written. Nor is it well acted. It was not received with any degree of enthusiasm. E. W.

DEMOREST AND DOLL

Theatre—*Proctor's 125th Street.*
Style—*Talking and musical novelty.*
Time—*Sixteen minutes.*
Setting—*In one.*

Demorest and Doll are a man and woman combination and have a highly interesting offering. The man is a good fun-maker and the woman supports him excellently. Demorest is a droll sort of fellow and his manner is a good laugh producer.

They open their act with some talking and Demorest tries to play the piano upside-down. He finally sits down properly and they render a "Cookoo" song. Demorest frequently interupts the song and his funny antics cause much mirth.

Miss Doll then leaves the stage and Demorest plays a selection from Il Trovatore and Sousa's "Stars and Stripes." He follows these with a few popular songs that have his original variations. These are hardly an improvement on the original versions and did not get across very well.

When his partner reappeared, they rendered some more patter and the act ends with Demorest playing a tune on the piano with his head resting on the floor. I. S.

O'NEILL SISTERS

Theatre—*Eighty-first Street.*
Style—*Singing.*
Time—*Twelve minutes.*
Setting—*In one.*

The O'Neill sisters are two young misses who have good singing voices and manage to get the best out of their selections.

They open with a duet. This is followed by a ballad solo, after which they render a duet of "Blues." This is a gem and went across to considerable applause. They finish with an old fox trot song.

There is no reason why these two girls should not reach the big time after they have gained more experience. As it is they have a good small time song offering. I. S.

IOLEEN SISTERS

Theatre—*Eighty-first Street.*
Style—*Acrobatic novelty.*
Time—*Fourteen minutes.*
Setting—*Special.*

Mabel and Doeley Ioleen, besides being excellent performers on the tight rope, are good marksmen and have combined both, forming a very interesting acrobatic act.

They started with a number of feats on the tight rope that were performed with grace and vim. One of the girls then sang a song while perched high up above the stage which is a feat far more difficult than it sounds when one considers that putting expression, gesture and force behind the singing, makes it difficult to hold one's balance. The sharpshooting which wound up the act, is about as good as has been seen here in some time. Oval pieces of plaster are inserted in holes in the target and while hanging upside-down and in various other attitudes, on the rope, the girls hit their marks with almost uncanny accuracy. Only one shot in about twenty-five was missed and that went wide of its mark by but an inch. The act seems destined for better things. I. S.

MILLARD AND MARTIN

Theatre—*Harlem Opera House.*
Style—*Singing.*
Time—*Twelve minutes.*
Setting—*In one.*

Millard and Martin have the usual man and woman singing act with some talking and dancing inserted as minor bits. They sing a number of songs, varying from the light and comic to more dignified ballads.

They start with a duet, Miss Martin being at the piano, after which Millard renders a solo. He then leaves the stage and the woman, dressed in a unique costume, sings a "Frenchie" song. Millard follows her with a childish comic song, which he sings while dressed in the costume of a "tough." This went across largely because of the ludicrous sight of a man in his attire singing a tune of this sort. The two wound up with a song and eccentric dance.

These performers manage to get the best out of their material, and, with some more talking of a light character inserted and some of the songs changed should be able to reach the big time. I. S.

MARTINE AND CONRAD

Theatre—*Fifth Avenue.*
Style—*Piano and singing.*
Time—*Thirteen minutes.*
Setting—*Full stage.*

Janette Martine and Con Conrad have an act of merit and class.

Conrad, at the piano, opens with a song. Mlle. Martine and he then indulge in a little talk, after which the lady renders a song in French. Then follows another song by Conrad, at the end of which his partner gives an imitation of Eleanor Ulrich in "Tiger Rose." Another song by Mlle. Martine closes the act.

Her voice is pleasing and she has the art of song rendition down to a fine point.

Mlle. Martine is a very clever performer. She has all the little chic manners for which French girls are famous, possesses a most pleasing personality and is full of ability to her finger tips. Her imitation of Miss Ulrich was the acme of mimicry, every intonation of voice, every gesture being an exact duplication of the original.

Conrad held up his end of the act very ably and the offering scored a pronounced hit. E. W.

DRAMATIC and MUSICAL

"THE CROWDED HOUR" GIVES JANE COWL BIG OPPORTUNITY

"THE CROWDED HOUR."—A four-act play by Edgar Selwyn and Channing Pollock. Produced Monday night, November 25, at the Selwyn Theatre by Selwyn and company.

CAST.

Matt Wilde .....Franklyn Ardell
Charley .....Cyril Raymond
Vivian .....Mabel Godding
Peggy Lawrence.....Jane Cowl
Jackson .....Jules Epailly
Grace Laidlaw .....Christine Norman
Captain Bert Caswell....Henry Stephenson
Dorothy Wayne.....Miss Rae Selwyn
General Dalton.....George LeSoir
Billy Laidlaw.....Orme Caldara
Merrick .....John Black
Nevins .....Edward Kearney
Davis .....Sidney Hall
Wills .....Burni Prevost
Grandmere Bauvaise....Michellette Burani
Jean .....Henry Call
Pierre .....Andy Aubrey
Marie .....Mildred Call
Mignon .....Antoinette Letienne
Captain Rene Soulier.....Georges Flateau
Marthe .....Yahne Fleury
A Veteran .....Georges Deschaux
Lieutenant Bailey.....Harold Mullane
Lieutenant Epstein.....Harry Schwalbe
Lieutenant Williams.....Leslie L'Estrange
Lieutenant Walcott.....Cyril Raymond
Dr. Beauchamps.....Cecil Owen

"The Crowded Hour" is a play which abounds in tense melodramatic scenes that grip the spectator from first to last. Its central figure is Peggy Lawrence, a pleasure loving show girl whose selfishness and love of the gaiety of Broadway life are well known to her friends.

At the time the United States enters the war, Peggy is the mistress of a wealthy and dissolute man-about-town named Billy Laidlaw who has deserted his wife for the footlight favorite. His wife, Grace, loves him and urges him to enlist, but Peggy's wishes are the stronger with him and he turns a deaf ear to Grace.

Then comes the death of his younger brother, an aviator, which so stirs him that he joins the colors and Peggy, finding she cannot endure to be separated from him, follows him to France, where she becomes an army operator.

When Peggy finally locates Billy she finds him a Captain of Engineers. He is about to undertake a dangerous mission, for which he has volunteered and Peggy pleads with him not to go. But Captain Laidlaw of the U. S. Army, is not the Billy Laidlaw, of Broadway and he tells her that all is over between them and, at the head of his detachment, starts on his mission.

Later Peggy learns that the Germans have broken through the Allied lines and that Billy is going to certain death. In desperation she takes the telephone and rings up town after town in the effort to catch him and turn him back. In the midst of this, however, Peggy suddenly realizes the smallness of herself and the bigness of the happenings about her and so, when the opportunity presents itself that she can save her lover or a French Army division, but not both, she makes her choice quickly and the French division is saved.

She then sticks at her post until a German shell demolishes the roof over her head. Later, the real effects of her contact with the war show that Peggy has becomes a woman and she sends Captain Laidlaw, back to his wife, he having made his escape without her aid.

In Peggy, Jane Cowl has some of the best opportunities she has ever had and she gives a sterling performance. She brings out the several sides to the character showing her first as a flippant show girl, then as a heroine and last, as a woman chastened by the war, desiring to undo to here utmost the wrong she has done another woman.

Orme Caldara, Christine Norman and Georges Flateau were prominent among those in the cast who lent great support to Miss Cowl.

EXTEND "AUCTIONEER" RUN

David Belasco has extended the engagement of David Warfield in "The Auctioneer" at the Manhattan Opera House for an additional two weeks because of the demand for seats. This will bring the run there to an end on December 14. Warfield has played in "The Auctioneer" about 1,200 times as Simon Levi, and is still meeting with great favor.

WILL PRODUCE MUSICAL PLAY

Aubry Mittenthal is going to produce a musical play, called "The Dancing Widow," written by Charles Horwitz, with music by James Rosey, on tour.

"BY PIGEON POST," WRITTEN FOR WAR, IS OUT OF PLACE NOW

"BY PIGEON POST."—A three act melodrama by Austin Page. Produced Monday night, November 25, at the Geo. M. Cohan Theatre, by Florens Ziegfeld, Jr.

CAST.

Blondel .....St. Clair Bayfield
Lacken .....Harrison Hunter
Captain Paul Chalfont.....Jerome Patrick
Madame Chalfont.....Ida Waterman
Major Pierre Vaudry.....Vincent Serrano
Marie Latour .....Phoebe Foster
Colonel Laroque .....John Sainpolis
Margot Latour .....Peggy O'Neil
General Delapierre..Frank Kemble Cooper
Orderly .....John A. Higgins
Orderly .....Hugh Schmedes

If "By Pigeon Post" had been presented in this country before peace was an assured fact, there is no telling but that it may have won favor. For it is in the line of all the propaganda plays. But now it comes as a belated message to attempt to stir up patriotism and urge deeds of valor when the war is over and the necessity for such messages has ceased to exist.

The action of the play takes place, in French Lorraine, in an old family chateau. Capt. Paul Chalfont is a firm believer in using pigeons as a means of army communication and is engaged, by means of these winged messengers, in obtaining information from behind the German lines.

But the Captain counts without his host, for there are numerous German spies in the Chateau, and they intercept the birds.

Then the Captain sets out to get, in person, the much needed information which his pigeons failed to bring and here the play becomes melodrama of the crudest kind.

There is a slender thread of love interest running through the piece, which involves Capt. Chalfont and Marie Latour. In the end it turns out happily.

The parts of the play which seemed to hold the most interest were those in which appeared the tame carrier pigeons.

The greatest weakness in the play is that it has been written for war purposes only. Secret panels and book cases for spying are back numbers in the world's war and phosphorescent tracings, code ciphers and similar war necessities are things we wish to forget. They were all right when the conflict was raging, but now we are thinking not of the war but of peace and the best way to get back to pre-war conditions.

Manager Ziegfeld selected an excellent company, each of whom struggled hard to make the play something which it is not—interesting. But their efforts were vain. For the most part the characters were well portrayed.

Jerome Patrick made Captain Chalfont a manly person who, though his pigeons failed him, still believed in them.

Phoebe Foster did capital work as the Red Cross Nurse, Marie Latour, who wins the love of Chalfont.

Ida Waterman played the role of Madame Chalfont with that delicacy and sentiment that she always shows in mother roles.

"GOOD LUCK, SAM," NIFTIEST, JAZZIEST OF SOLDIER SHOWS

"GOOD LUCK, SAM!"—A musical comedy, produced by the Soldiers of Camp Merritt, at the Lexington Theatre, November 25.

CAST.

Floyd Dell .....Christopher Hayes
Mrs. Mabel Marshmallow.....Leo Herrup
Second Lieutenant Fred Andrews
Lorenz Gillette
Ulysses S Grant Johnson.....N. D. Cohen
Private Sam Esterbrook
Joseph Le Grange Abbott
Martha Walters.....Corporal F. H. Healy
General Goff.....John P. Stack
The Colonel .....M. T. Collins
The Major .....W. J. Dunn
The Captain .....Joseph R. Flick
The First Lieutenant..Robert L. Hamilton
The Second Lieutenant.
Robert A. Blackburne
The Orderly .....James J. Sullivan
Entertainment Captain....Joseph R. Flick
The Bugler.....Lorenzo W. Brown
Alexander .....George Tripler
Mrs. George Washington Cackle
George Rubin
Mrs. Larson.....J. W. Wujcik

"Good Luck, Sam," a musical show which compares very favorably with the best of its $2.00 prototypes playing along Broadway at the present time, opened at the Lexington Theatre on Monday evening and scored an unmistakable success.

The entire evening's entertainment was written by soldiers, and, like its predecessor, "Yip Yip Yaphank," all of the parts are assumed by the lads in khaki. As in the "Yaphank" show, a great deal of the fun is derived from the fact that all of the female roles of the piece are played by husky young doughboys.

The show carries a bit of a story which concerns the fortunes of a dainty maiden, who is confined against her will in a seminary.

There are, of course, a pair of rival lovers who endeavor to win the fair damsel's heart in between bursts of song and incidental comedy business. The show is particularly strong on comedy, innumerable "bits" being interwoven in the "plot."

The dancing numbers are excellent, several big ensembles calling for the full strength of the company, and being strong enough as they stand, to be made a feature of any high class musical comedy. The songs, too, are also up to the highest standards, containing plenty of good lively rags and several sentimental ditties that seem destined to be hummed and whistled all over town before the week is up.

A travesty that approached the real thing in cleverness, brought fifteen or twenty of the boys as Isadora Duncan "girls."

No review of the Camp Merritt soldier boys' entertainment would be complete without a mention of the jazziest, jazz band that New York has listened to since the weird musical craze struck the town. The band, which contains about a hundred pieces, including a bunch of the greatest trombone and clarinet jazz artists ever assembled in one aggregation, is really a whole show in itself.

Christopher Hayes, as the coy young maiden, whose hand is sought by the rival lovers, has nothing to learn in the art of impersonation from Julian Eltinge himself. Joseph La Grange Abbott, as the lover also stood out in a cast of headliners. Abbott, as well as being a capable actor, has a real singing voice, which he knows how to use to perfection.

Others who made individual hits were Lorenz Gillette, Leo Herrup, N. D. Cohen and F. H. Healy.

Sergeant Louis G. Merrill composed the music and Sergeant Edward Anthony wrote the lyrics. The music was orchestrated by Gene Rawtenbury.

Reviews continued on Page 32

OPENING DATES AHEAD

"Oh My Dear"—Princess, Nov. 27.
"A Place in the Sun"—Comedy, Nov. 28.
"When a Feller Needs a Friend"—New Amsterdam, Dec. 1.
New Century Midnight Whirl—Century Grove, Dec. 5.
Harry Lauder—Lexington, Dec. 9.
"The Little Journey,"—Shubert Theatre, Christmas night.
Chicago Grand Opera—Lexington, Jan. 27.

OUT OF TOWN

"Betty at Bay"—Albany, N. Y., Nov. 28; 39th Street Theatre, Dec. 2.
"Cappy Ricks"—Washington, D. C., Dec. 1.
"When East Is West"—Baltimore, Md., Dec. 9.
"The Greater American," Chicago, Christmas Day.

SHOWS CLOSING

"The Matinee Hero"—Vanderbilt, Nov. 30.
David Warfield—Manhattan, Nov. 30.
"The Long Dash"—39th Street, Nov. 30.
"Midnight Revue"—Century Grove, Nov. 30.
"Ladies First"—Broadhurst, Nov. 30.

"THE LITTLE BROTHER" PROVIDES STAR WITH GREAT OPPORTUNITY

"THE LITTLE BROTHER."—A three act play, by Milton Goldsmith and Benedict James. Produced Monday evening, November 25, at the Belmont Theatre.

CAST.

Rabbi Elkan.....Walker Whiteside
Father Petrovitch.....Tyrone Power
George Lubin .....Richard Dix
Shinovitch .....Sam Sidman
Rube Samuels .....William St. James
Mr. Vanderlinde .....John Gomar
Marie Breschofska.....Edyth Latimer
Bridget .....Mary Malleson
Judith Elkan .....Mabel Bunyea

"The Little Brother" is founded upon one of the Jewish massacres that occurred in Russia in the latter part of the nineteenth century. A Jewish family in a little village has been almost wiped out by the Russians. One son has survived. The rest of the family save an infant boy is dead. The baby disappears with his nurse.

The survivor, grown to manhood, is shown as Rabbi Elkan, a citizen of New York. He is convinced that his little brother still lives and makes ceaseless efforts to find him. He has come to New York and here meets Father Petrovitch, the priest who led the mob at Kief. And this priest, at the Rabbi's house, defends the massacre.

Of a sudden a new sorrow befalls Rabbi Elkan. His daughter Judith meets and falls in love with George Lubin, a Catholic youth and the ward of Father Petrovitch. It is this which brings the Jew and Catholic together and leads to the breaking up of the rabbi's home.

The work of Walker Whiteside as Rabbi Elkan and of Tyrone Power as Father Petrovitch is remarkable. The characters are the direct opposites, each a powerful drawing and the players, who rank among the best on our stage, give marked contrasting portrayals.

Richard Dix gives an earnest performance as George Lubin.

Mabel Bunyea does good work as Judith and others who lend good support are Edyth Latimer and John Gomar.

The play is presented by the Shuberts and Walter Hast.

PRESENT THREE PLAYS

Three plays, "Where the Cross Is Made," "The Princess Marries the Page" "Gee-Rusalem" were presented by the Provincetown Players last Saturday night at their playhouse in 133 MacDougal street. The cast of "Where the Cross Is Made" consisted of James Light, O. K. Liveright, Ida Rauh, Hutchinson Collins, Lewis B. Ell, Foster Damon and F. Ward Roege.

The following appeared in "The Princess Marries the Page": Edna St. Vincent Millay, Vadim Urenff, Robert Edwards, Lewis B. Ell, Frederick Ward Roege.

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BILL BRADY, SHOWMAN

We've got to hand it to Bill Brady. When it comes to a knowledge of showmanship and sheer nerve, he assuredly makes a great many of his theatrical producing brethren look like the veriest sort of pikers. A careful scrutiny of the horizon fails to reveal any one, in fact, unless it be Richard Walton Tully, that can approach him in the art of putting over a play which does not meet with immediate approval.

For example take "Home Again," the piece founded on the poems of James Whitcomb Riley, now holding forth at the Playhouse. The critics, following the premiere of the play, allowed that it was all right, but, in the main, failed to work themselves up into a frenzy of enthusiasm over its entertaining qualities. Audiences, too, the first week stayed away in large numbers. Did these little discouragements feaze Brady? Not a chance. Satisfying himself that "Home Again" was there, he determined to make the box office prove it, and forthwith separated himself from the tidy little sum of over $1400 which happened to be the price of one full page of advertising space in one of the New York dailies. Other means of inviting patronage, most of which called for the expenditure of money, were also made use of and the result is that "Home Again" is a success.

All of which proves rather conclusively that Brady is a real showman who is possessed of the courage of his convictions, and, what is highly important, the nerve to dig into his bank roll to prove that his theories are correct.

MISS KERSHAW'S "FRIENDS"

Good friends, as some learned philosopher has pointed out, should be valued as priceless jewels, and ordinarily there would seem to be no good reason why any one should be inclined to doubt the truth of the contention.

But there are times, however, when the best of friends, no matter how well meaning, ar apt to overreach themselves in their endeavors to perform good offices and the results of such misguided efforts very often prove to be far more harmful than good.

The manner in which the controversy arising over the question of whether or not Willette Kershaw should have been accorded the privilege of playing the leading role in "The Crowded Hour," at the Selwyn Theatre has been handled by Miss Kershaw's well meaning friends, may be cited as a striking instance of misguided friendship.

Instead of sending printed versions of Miss Kershaw's side of the controversy to the newspapers, how much better it would have been for Miss Kershaw, if those same well meaning adherents of this capable actress, would have consulted a competent attorney.

According to the printed bulletin sent out by Miss Kershaw's "friends," they "understand that her contract with the Selwyns specifically states that she is to play the role in New York." If this understanding is based on fact, a court of law and not the newspapers, would seem to offer the most logical and speedy means of settling the question without any great difficulty.

EXPLAINS ABOUT FARCE

Editor NEW YORK CLIPPER:

Dear Sir: In your issue of November 13 you print a piece of news concerning my farce "Up In Mabel's Room," in which you make the statement that the play was originally brought to the attention of A. H. Woods by Wilson Collison. Permit me to inform you and the public that the farce was leased to A. H. Woods by my sole agent, Laura D. Wilck, 1476 Broadway, and that Otto Harbach did not rewrite it, but acted only in the capacity of play doctor.

Otto Harbach was not called in when rehearsals started, nor did he write or rewrite the farce in collaboration with me. I worked with the piece at rehearsals for a little over two weeks, and, at the end of that time received the word of Bertram Harrison, stage director, that the play was in presentable form. After I had left New York, Mr. Woods called in Otto Harbach and asked him to touch up the farce a little and add a few minutes running time to it. This was perfectly logical and advisable, inasmuch as my contract with Mr. Woods gave him the privilege of calling in a doctor in the instance that he deemed it good policy for the success of the piece.

The billing trouble arose through a misunderstanding and mistake of the advance man, who tossed off a press note in Stamford to the effect that Otto Harbach was to be billed as the author of the play. To my knowledge, neither Mr. Harbach nor A. H. Woods ever intended this preposterous assumption, and Mr. Woods at once rectified all mistakes in regard to the billing and rights to authorship, and the farce is now one of Boston's biggest hits, playing to capacity, practically as I originally wrote it, with some few changes incorporated by Otto Harbach.

Regarding the statement that John Bratton cancelled a tentative agreement with me to work with him on a scenario entitled "Beggars on Horseback," I have the pleasure of informing you that this is not correct. Through my connection with the Century Play Company, which controls several of my plays for stock, the above mentioned scenario was sent to me last summer by DeWitt Newing, asking me to read it and suggest whether or not I believed that I could turn it into a comedy. I immediately informed both Mr. Newing and Mr. Bratton that the scenario was hopeless from every standpoint, and that I could in no sense utilize it. But I suggested that I might possibly use a mere idea from it, and with this in mind, contracts were drawn up through the Century Play Company. While in New York I promised Selwyn and Company to write a farce for them, and upon my arrival in my home town, Columbus, Ohio, immediately went to work upon this piece. I wrote John Bratton that I would hardly have time to write a play from his scenario, and practically cancelled the contract myself. Yours truly,

WILSON COLLISN.

Columbus Ohio, Nov. 23, 1918.

CONSISTENCY NOTE

The picture papers that were "panning" the life out of the movie manufacturers for wasting money a few months ago, have set up an awful howl because the same manufacturers recently decided to cut out advertising for a few weeks.

TWENTY-FIVE YEARS AGO

Ada Reeve was at Koster and Bial's, New York.

"Charley's Aunt" was presented before the German Emperor.

"Maine and Georgia" was produced at New York City.

"I'll Not Forget You, Daddy," was published by Spaulding and Kornder.

"Hester Crewe" was produced by Harrison Grey Fiske at the Tremont Theatre, Boston.

New plays: "The Price of Silence," "Enemies for Life," "The Veteran Detectime," "Zamar," "The Old Oaken Bucket."

Canary and Lederer assumed the management of the Casino Theatre, Nw York, opening with "Princess Nicotine," featuring Lillian Russell.

Answers to Queries

B. J.—Edmund Abbey has played in stock.

M. K.—Jack Pickford has played with Selig.

V. Z.—Willard Mack wrote "Jane O'Day."

B. S. L.—Will H. Fox has played the Loew time.

T. S.—Eddie Leonard's real name is Lemuel Toney.

D. E. A.—Charles Frohman died in May, three years ago.

S. K. P.—The De Reszke Brothers, bassos, were Poles.

C. B.—Rita Gould played in "Maid in America" in 1915.

W. H.—The Harlem Opera House was dedicated Sept. 30, 1889.

C. H.—McIntyre and Heath have played at the Palace many times.

W. E. D.—Mrs. Earle Cavanaugh was formerly Ruth Tompkins.

J. F. P.—The Chinese Theatre in Boston closed in December, 1890.

F. R.—Alice Cole, the girl tenor, played the Loew Circuit two years ago.

B. S. L.—Ed Wynn and Mae Murray played in the "Follies" in 1915.

E. H.—Rida Johnson Young is the author of "The Buried Treasure."

W. A. G.—"Odds and Ends" was produced by Norworth and Shannon.

H. R. O.—Blossom Seeley is married to "Rube" Marquard, the baseball pitcher.

P. W. E.—Edith Taliafero played played a leading role in "An Old Sweetheart of Mine."

K. N.—"The Birth of a Nation" concluded its run at the Liberty on Jan. 2, 1916.

H. L. M.—Susan Tompkins, now in vaudeville, was formerly a soloist for Sousa's band.

G. L.—Sara Dierly was one of the dancers in "A World of Pleasure" at the Winter Garden three years ago.

A. T. S.—Tommaso Salvini, the Italian tragedian, died in Florence on Jan. 1, 1916. He was eighty-six years of age at that time.

S. A. N.—The Lyric Theatre, in Fremont, Nebraska, was burned three years ago. The damage amounted to about $35,000.

N. A. T.—Lou Tellegen was formerly Isidor Louis Bernard Edmund Van Dammeler. Yes, the permission to call himself Lou Tellegen was legally granted. He was born in Holland.

Rialto Rattles

THEATRICAL MYSTERIES NO. 20
Why do vaudeville agents take themselves so seriously?

ANSWER TO CORRESPONDENT
No, the Al Smith in "Follies of the Day" is not the newly-elected Governor.

SOUNDS REASONABLE
If that hotel waiters' strike isn't settled pretty soon, don't be surprised if you see a couple of hundred new acrobatic, hand-balancing and accordion playing acts in vaudeville very shortly.

YEA BO
"Don't worry, Old Top, your act went as good as the picture, anyhow," takes on quite a different meaning, you may have noticed, when the picture happens to be one of Charlie Chaplin's latest comedy riots.

WE CAN BELIEVE THE WORST NOW
After giving a few of the latest so-called society dances, as interpreted by some of our foremost big time vaudeville steppers, the double O, we are commencing to believe all the hard things said about society people from time to time.

EASY FOR MARY
Mary Pickford, we hear, will be seen on the screen shortly as Polyanna, the little girl who is always glad. Inasmuch as Little Mary has got a whole lot to be glad about, including that little $2,000,000 salary contract, she oughtn't to find any great trouble in making Pollyanna's gladness extremely convincing.

THEY'D NEVER BELIEVE IT TODAY
That famous milk bath yarn, that a certain press agent slipped over so handily on all of the newspapers twenty years ago, would never get by today, I'm afraid. Now that a bottle of milk costs nearly as much as a tubful of the lacteal fluid formerly did, nobody would believe it at this stage of the game.

JACK'S MAKING REAL PROGRESS
Jack Dunham, who has long cherished aspirations to be a legitimate actor in a two dollar show, tells us he is taking elocution lessons. Jack says it won't be long now before he's a regular leading man, as he has already learned to pronounce "been" as if were a vegetable, and "Pittsburg" so that the last syllable sounds like an insect.

WHAT THEY USED TO BE
Bert Leslie, the comedian, once worked in a printing shop.

George V. Hobart, the playwright, was once a telegraph operator.

Jack Mason, the producer was once a dancing teacher in Albany.

Jack Inglis once worked for a broker in Wall street.

Gus Hill, the manager, was once a champion club swinger in vaudeville.

BOTH TROUBLED THE SAME WAY
A critic on one of the dailies, in commenting on the substitution of chorus girls for chorus men in a recently produced Broadway musical show, says the girls carried their male costumes manfully, but seemed to have quite a little difficulty in disguising their girlish mannerisms.

That's nothing, we've seen quite a few chorus men in our time who seemed to experience precisely the same difficulty.

HEARD ON THE RIALTO
"Of course, I know him. I have my reasons, however."

"That guy looked just like my third husband."

"A good cheap restaurant? There ain't no such animal, Julia."

"These agents must eat all day long. Every time I go up to see him, he's out to lunch."

"Oh, well! He may be a John, but I like him anyway."

"He said he'd come over to Joisey to see my act—but you know them boids."

STOCK REPERTOIRE

WILKES-BARRE STOCK QUITS SUDDENLY

PLAYERS ASK TWO WEEKS' SALARY

WILKES-BARRE, Pa., Nov. 20.—The Majestic Players closed suddenly last Saturday night with the final performance of "Turn Back the Hours." The closing came as a surprise even to the members of the company who had been rehearsing "The Price" for this week's offering, and were not informed that they were to close until noon on Saturday.

The various members of the company have placed their claims for two weeks' salary, in lieu of two weeks' notice, in the hands of the Actors' Equity Association, the attorney of which is now considering the merits of the claims.

The active career of the Majestic Players was brief, owing to the ban on theatres brought about by the epidemic, but the company had been in existence for two months.

Roy Meyers, acting for the Majestic Theatre Corporation, took possession of the Majestic Theatre Sept. 1. He was given $6,000 and told to go ahead. Acting under this order he refurnished the theatre and equipped the stage with new scenery. He then brought from New York a company including Arthur Vinton, Edmund Pardo, James Swift, Orrin T. Burke, Mildred Florence, Emily Lascalles, Dorothy Chesmond and Virginia Zollman, with Aubrey Noyes as director.

The house opened on Sept. 16 with "Help Wanted," which drew poor business in spite of the fact that it was given a good performance. "Along Came Ruth" followed with the same results, a good show but poor attendance. The third week started off with "Good Gracious Annabelle," and business began to pick up, but the epidemic closed the house after the Thursday night performance.

During the lay-off, Mildred Florence and Dorothy Chesmund accepted engagements elsewhere. They were replaced by Welba Lestina and Miss Glenn Argoe, and the reopening took place on Monday, Nov. 11, with "Turn Back the Hours." Business was even worse then than it had been before the closing. The playgoers of the city were afraid to go to theatres.

Meyers was then handed another thousand dollars and told that when that was gone the stock company would have to close as there would be no more forthcoming.

Salaries were paid to the various members on Friday and, as above stated, they learned the following day that they were to close that night.

Welba Lestina, Glenn Argoe and Allen St. John, who had opened with the company that week, endeavored to get their return fares to New York without avail.

Following the departure of the company comes a peculiar phase of the case which may have a bearing on the legal aspect of the players' claims. This phase is brought about by the reclosing yesterday by the local authorities of all the playhouses, a condition brought about by a marked increase in the number of Spanish influenza cases and the fear that the epidemic is about to return.

PATERSON DOING BUSINESS

PATERSON, N. J., Nov. 25.—The Lyceum Players, headed by Richard Buhler, are giving excellent performances and drawing good attendance. The Lyceum being the dramatic theatre of the city, is getting the better class of patronage and the various members of the company, from the leading man down, have become favorites. "Shore Acres" opened tonight, with Richard Buhler in the role made famous by the late James A. Herne.

LINCOLN BUSINESS PICKING UP

LINCOLN, Neb., Nov. 21.—Attendance is picking up with the Otis Oliver Players at the Lyric Theatre, and the city is fast getting back to normal conditions following the three week's layoff due to the epidemic. The Otis Oliver Players are in their 48th week of permanent stock in the Nebraska capital, which is the longest run ever attained by a stock company in this city. Rose Melville's old success, "Sis Hopkins," is being presented this week with "Mrs. Wiggs of the Cabbage Patch" to follow. The present line up of the company is Vada Heilman, leading woman; Fern Brown, Kathleen Calkins, Harriet Glasgow, Josephine Scott, Bob Grandi, Richard Elliott, R. N. Hutchinson, Wm. McConnell and Otis Oliver.

SHEA STOCK OPENS WELL

WORCESTER, Mass., Nov. 21.—The Shea Players opened a season at the Worcester Theatre last Monday night in "Good Gracious Annabelle" and scored a decided success before an audience that filled the house. The various members of the company, including Ann Burt and Godfrey Matthews in the leading roles, made individual hits. The company is excellent and no more satisfactory performance has been seen on the local stage.

STORK VISITS ADDISON HOME

ONEONTA, N. Y., Nov. 21.—The stork visited the home of Mr. and Mrs. H. M. Addison last Monday and brought a baby girl. Mrs. Addison, whose stage name is Kathleen Barry, is well known as a leading lady and, since her marriage, has played leads with her husband's companies. Addison, for the last six years, has been associated with Charles K. Champlin in the direction of the Champlin Comedy Company, but at present is managing the Oneonta Theatre.

CHRISTY JOBS WITH BUNTING

Ivan Christy is playing a special engagement this week with the Emma Bunting Stock Company at the Fourteenth Street Theatre, appearing in the role of Comanche Jack in "The Heart of Wetona." Christy will be retained for a principal role in "Tess of the Storm Country," next week's bill.

OLLIE LOGSDON RE-MARRIES

Ollie Logsdon, the dramatic agent, was granted her final decree of divorce from E. A. Logsdon on November 13 and was married on the following day to A. D. Robinson, of the D. & R. Service, outside photographers.

WILL PUT OUT MUSIC SHOW

ONEONTA, N. Y., Nov. 21.—H. M. Addison, manager of the Oneonta Theatre, will, next season, in conjunction with Charles K. Champlin, put out a musical comedy company which will be toured through the eastern States.

WHITE MADE SERGEANT MAJOR

CAMP JACKSON, S. C., Nov. 21.—Jack White, formerly manager of the Century Play Company, has been appointed Sergeant Major of the 2d Battalion, 59th Field Artillery, located at this camp.

ENGAGED FOR "OLD HOMESTEAD"

UNION HILL, N. J., Nov. 21.—Gideon Burton and Frank Kilday have been specially engaged by Manager William Wood for next week's production of "The Old Homestead."

PETT REPLACES CREHAN

LOWELL, Mass., Nov. 22.—Hollingsworth Pett has joined the Emerson Players here to play juveniles, replacing Joseph Crehan.

NEWTON SIGNS FOR ELMIRA

Ashton Newton has signed to go with the Mabelle Estelle Stock Company in Elmira, N. Y.

BELASCO MAYER STOCK BACK IN ALCAZAR

HOUSE OPENS AS BAN LIFTS

SAN FRANCISCO, Nov. 20.—Belasco and Mayer's New Aleazar Stock Company opened here last Saturday in Frederic and Fanny Hatten's three-act comedy "Upstairs and Down." The occasion marked the return to stock of the Alcazar, the house having been given over to pictures since last spring, and also the lifting of the ban placed on theatres because of the Spanish influenza.

In spite of the fact, however, that the authorities have permitted the houses to re-open, persons attending theatres are required to wear masks, the managers being held strictly accountable for the observance of the masking ordinance.

The opening performance disclosed to the patrons one of the best companies that have ever appeared under the Belasco and Mayer management and the members scored individual successes in their several roles.

Thurston Hall, who was a favorite with this company four years ago, is leading man. Next season Hall is to star in a new comedy under the management of Belasco and Mayer.

Belle Bennett, the leading lady, was little known here, but in the role of Elizabeth Chesterton jumped into favor on the opening night.

Thomas Chatterton, another Alcazar favorite, did capital work in the role of Tom Cary.

Gertrude Short, familiar to local playgoers through her appearance in films, won her audience by her acting of the character of Alice Chesterton.

Mrs. Jules Wieniawski, daughter-in-law of Wieniawski, the famous violinist, made her professional debut as Nacy Ives and, by her good work, justified her engagement with the company. Mrs. Wieniawski, previous to her joining the Alcazar Players, had the reputation of being one of the best amateur actresses in the city.

Other members of the company who scored were Elizabeth Pinter, Clifford Alexander, Ruth Ormsby and William Quinn, who played respectively, Elsie Hunt, Robert Van Courtland, Nelly and Anthony Ives.

Henry Shumer and Roy Clements are also members of the organization, but they did not appear in the opening play.

E. D. Price is general manager of the company.

CHICAGO STOCK DRAWS S. R. O.

RUTLAND, Vt., Nov. 22.—The Chicago Stock Company since its reopening three weeks ago after an enforced closing of three and a half weeks, has been doing an S. R. O. business.

The week of Nov. 4 at Glens Falls, N. Y., saw capacity at every performance. At Cohoes the week following the business established a new record in that town for a popular-priced attraction.

A feature in the repertoire this season which seems to cause a great amount of comment is the production of "Very Good, Eddie," and although the Chicago Stock only carries six women, every song number is used.

BROOKLYN BUSINESS IMPROVING

Business at the Fifth Avenue Theatre, Brooklyn, is recovering from the slump which ruled during the influenza epidemic, and, while it has not yet reached its normal state, there is every reason to believe that another week will see it back to its standard. The performances are giving the best of satisfaction.

Stock and Repertoire continued on Page 32

MALDEN STOCK DRAWING BIG

MALDEN, Mass., Nov. 25.—The Temple Players at the Audtiorium are doing excellent business. "The Barrier" last week drew capacity at nearly every performance. This week "Sis Hopkins," with Adelyn Bushnell in the title role, opened well today, and the advance sale promises a big week.

Miss Bushnell has become a prime favorite. Stanley James, comedian of the company, had received orders to report to the Central Officers' Training Camp and was about to leave when the truce was declared. Frank Charlton, the new second man, and Frederick Webber, new character man, are doing excellent work, and, although this is only the beginning of their third week, they are already in the ranks of the favorites. Director Arthur Ritchie and wife have lost their fox terrier. The little animal was well known to the patrons of the Columbia Theatre, Washington, D. C., for five years, having appeared in "dog" parts in various productions. The dog was twelve years old. "Daddy Long Legs" will be the offering of the Temple Players next week.

PORTLAND SEES "ALLEGIANCE"

PORTLAND, Ore., Nov. 21.—The Alcazar Players, after an idleness of more than five weeks, due to the Spanish influenza, reopened this week in Amelie Rives and Paul Trebetskoy's play "Allegiance," which was in preparation when the ban was put on the theatres of this city. Louis Leon Hall, already a great Portland favorite, has been engaged to replace Will Lloyd, who resigned to join the Royal Flying Corps and is now in Toronto awaiting orders. Alice Fleming, Edward Everett Horton, Smith Davies, James Guy-Usher, William Dills, Vaughan Morgan, Marie Curtis, Jessie Brink, Anne Winston, Katharine Graham, and other established favorites remain with the company. "Billetted," "Out There," "Grumpy," "Someone in the House," are among the established successes contracted for, and Manager Everett and Stage Director Bliss look forward to a record-breaking season.

LEWIS-WORTH STOCK DRAWS BIG

BEAUMONT, Tex., Nov. 21.—Gene Lewis, Olga Worth and their excellent company are playing to tremendous business. Their productions are the talk of the playgoers of Beaumont and surrounding towns. The company is the largest and most expensive that has ever played here, and the pieces presented have, so far, eclipsed the road shows appearing here at two dollar prices. Some of the plays in preparation are "Nothing But the Truth," "Lilac Time," "The Brat," "Madame X," "A Pair of Sixes" and "Common Clay." All plays are produced under the personal direction of Mr. Lewis. Scenic artist Frank Powell, assisted by Joe Sullivan, is doing some of the best work of his career. Lewis Russell and Glen Beveridge are recent additions to the company.

YORKVILLE STOCK OPENS BIG

The Blaney Stock Company opened its season at the Yorkville Theatre Saturday afternoon with "The Brat" to a capacity house, which was duplicated at the night performance. The company ranks with the best that has ever appeared in upper New York City and a high class performance was given. The cast was: Steven Forrester, Forrest Orr; Maximillan Forrester, Richard La Salle; Bishop Ware, John Ravold; Timons, John O'Hare; The Brat, Frances McGrath; Jane De Pew, Cecil Kern; Mrs. Pell Forrester, Bessie Warren; Maid, Mary Saville. Prices range from 25 cents to $1.

TO PLAY IN "MOTHER CAREY"

HARTFORD, Conn., Nov. 21.—Leona Soule and David Henwood have been specially engaged to play in "Mother Carey's Chickens." Next week's bill of the Poli Players at the Palace.

BURLESQUE

SEEK EVIDENCE IN WEINGARTEN SUIT

TO QUIZ CHARLES LOTHROP

An application for permission to go to Boston and there examine and cross-examine Charles E. Lothrop, owner and manager of the Howard Theatre, relative to what he knows regarding the cancellation of the time allotted Issy Weingarten's "September Morning Glories" was made last week in the Supreme Court by Max Steuer, attorney for Weingarten in the suit now pending against the American Burlesque Association.

The affidavits on file in support of the motion recite that the reason the ordinary written interrogatories are not sufficient in this case is because they believe that, unless Lothrop and his house manager are not cross-examined, their testimony will be unfavorable.

Lothrop and his house manager, the affidavits state, were instructed by the American Burlesque Association to pass upon the caliber of the new Weingarten production when it opened at the Howard Theatre Sept. 10, 1917. The association, the papers state, had already assumed that the show was below the standard provided for in the franchise, and had instructed Lothrop to bolster up the show with vaudeville acts if he deemed it necessary.

However, after witnessing the first performance, Lothrop and his house manager told Weingarten, his affidavits state, that the production was all right, and that there was no necessity for using any of the vaudeville acts being held in readiness. Later, Lothrop reported favorably on the show in a letter sent to George Peck, president of the American Burlesque Association, the papers in the application state.

Despite the report, however, the association notified Weingarten that his franchise was cancelled, after which he brought the show, which he had produced at considerable expense, back to New York. He seeks $25,000 to reimburse him for his losses since the revocation of his franchise.

The affidavits further state that the reason Lothrop would be an unwilling witness is because he was formerly an officer of the American Burlesque Association and at present holds a franchise from that organization.

Ordinarily, the plaintiff would subpoena Lothrop to appear at the trial of the action, where he would be examined and cross-examined in open court. But, since Lothrop and his house manager are residents of Boston, the New York Supreme Court is without jurisdiction to subpoena him from that city. And since permission to examine by interrogatories means that a fixed set of written questions are submitted, which the out-of-town witness answers under oath, without being cross-examined, the present application was resorted to. This permits the plaintiff's attorney to go to Boston and subpoena Lothrop before a duly appointed commissioner, Blanche I. Brackett, of 236 Old South Building, being designated, where he would be examined and cross-examined under oath. This testimony would later be introduced at the trial. These are the only methods for getting out of the State testimony.

However, it was said that even though Lothrop is examined in Boston he may appear as a witness at the trial as a witness for the American Burlesque Association.

AL. SMITH TO CLOSE

Al. S. Smith will close with the "Follies of the Day" this week in New York.

BILL ROCHE GOES TO CLEVELAND

CHICAGO, Ill., Nov. 23.—Col. Bill Roche, manager of the Star and Garter Theatre, this city, will leave here next Saturday for Cleveland to take over the management of the Empire Theatre there, which is playing the attractions of the American Burlesque Circuit. Roche is one of the best known managers in burlesque, having managed, besides the Star and Garter here, the Columbia, as well, for several years. He was also manager of the Gayety Theatre, Detroit, several years ago. He started his theatrical career as the treasurer of the old Academy in this city in 1888 and later became the manager.

Jack McNamara, former manager of the Cleveland house, left there last week. A new manager will be sent on here from New York this week to manage the Star and Garter.

HAVE NEW AUTO TRUCKS

The Globe Transfer Company has placed a new auto truck in their service, which is said to be the largest auto truck of its kind in New York. It is a nine-ton United, and is forty-six feet long.

It can carry a full forty-foot load and one hundred pieces of baggage at one time. This truck is principally used in hauling shows out of town.

HOUSE REFUSES TO OPEN

TRENTON, N. J., Nov. 24.—Scott Nearing was advertised to address a Socialist meeting at the Grand Theatre, this city, today. When the city authorities learned about it they notified Ben Levine, lessee of the house, not to open it until given authority by them.

GOES TO BALTIMORE

Emma Koler, prima donna of the Howard Stock Company, at the Crescent Theatre, Brooklyn, for the last five weeks, closed there last Saturday night to accept the prima donna role of the stock company at the Folly Theatre, Baltimore. She opened in Baltimore Monday.

WILL QUIT BURLESQUE

Lucile Manion announces that this will be her last season in burlesque. She has been signed by Chamberlin Brown, and will be booked with a Broadway show next season. Miss Manion is with the Lew Kelly show at present.

GOES AHEAD OF HOWE SHOW

Jimmy Franks started ahead of Sam Howe's Big Show at the Casino, Brooklyn, last week. Franks recently closed with the Lew Kelly Show in Providence, after being with that company nearly five seasons.

BABE HEALY CLOSES

Babe Healy closed as soubrette at the National Winter Garden last Saturday night. She joins Barney Gerard's "Girls de Looks" at the Orpheum, Paterson, this week, replacing Babe Burnette.

KAHN GOING TO LAKEWOOD

Mr. and Mrs. B. F. Kahn will leave New York Wednesday for Lakewood, where they will spend a week or ten days. They will make the trip in Kahn's new Hudson Super-Six car.

ENGAGED AS SPECIAL

Beatrice Bradner, who is billed as "The American Nightingale," has been engaged as a special feature at the Brevoort Theatre, Brooklyn, this week.

HAVE VAUDEVILLE ACT

Ed. Crawford, late of "Cheer Up, America," and Will Cameron, who recently closed with Dave Marion, are doing a talking, singing and dancing act in vaudeville.

INDICT 3 FOR ATTACK ON GIRLS

FIVE MEN ARE IMPLICATED

An automobile ride which two sisters in the "Follies of Pleasure" company took place last week in Brooklyn, with five men, has resulted in the indictment of three of the men by the Kings County Grand Jury and a search for the other two by the police. The girls are Alys and Lillian Andrews, and the indictment charges the men with having committed a criminal offense of which the girls were the victims.

According to District Attorney Lewis, the girls became acquainted with one of the men, Joseph Benedetto, while the show was playing at the Gayety Theatre, Brooklyn. He made an appointment to take them out for a ride in a machine which, he told them, belonged to a friend whom he wanted them to meet. He said it would be driven by a chauffeur.

The appointment was kept by the girls after the performance one evening last week and the party of five went for a ride. When the machine reached the New Lots section of Brooklyn two other men got into the automobile and joined the party. The two newcomers were introduced to the girls as mutual friends. Then the machine proceeded to a more lonely neighborhood of the New Lots section. There it was brought to a stop.

The girls say that all the men made insulting proposals to them after the machine stopped, and that they pleaded with them to be permitted to return to their hotel, alone. However, the men disregarded their pleas and frightened them into submission.

Finally, the screams of the girls were heard by Mounted Policeman Thomas J. O'Brien who, drawing alongside of the machine, pulled his revolver and ordered the men to surrender. Two of the men bolted over the side of the car and disappeared in the darkness. The other three were placed under arrest by the officer and ordered to drive to the police station. There the girls, who were hysterical, were placed in the care of Dr. Louis Jurch.

Besides Benedetto, the men indicted are Hyman Glazer and Isidore Witdorchick. The last has a previous criminal record, the indictment states, having been convicted, it says, of grand larceny in June, 1911, for which he served a term in Elmira Reformatory. In November, 1915, he pleaded guilty, the indictment also alleges, to a charge of burglary, and Judge Hylan, in the King County Court, sentenced him to serve three and a half years in Sing Sing. The men are under heavy bail, which they have been unable to furnish, and will probably be tried this week.

The Andrews sisters have not been permitted by the District Attorney to rejoin the Bernstein show, which they joined in Boston two weeks ago, this being their first engagement in the show business. Both of them previously lived with their parents in Roxbury, Mass., where they will return after testifying at the trial.

MICHAELS TO MANAGE CAFE

CHESTER, Pa., Nov. 25.—Sam Michaels will close with the "Pirates" this week and will go to his home in Baltimore to manage a café owned by his father, who is ill. George Banks will take his place with the show. Joe Argus will also be another new member. They were both booked through Louie Redelsheimer.

Burlesque News continued on Pages 23 and 25

LEW KELLY SUED FOR DIVORCE

MINEOLA, L. I., Nov. 22.—Lew Kelly, well known burlesque comedian on the Columbia Amusement Circuit, is being sued by Laura Kelly for a divorce in the Supreme Court here.

Lieut. John Kelly, a brother of the comedian, and attached to the aviation school at Brindley Field, Commack, L. I., appeared before Supreme Court Justice Townsend Scudder and testified. He earned the distinction of being the first person to fly to court in an airplane, and landed in a field in front of the court house. After testifying he returned to his machine and flew back to camp.

Kelly agreed to give his former wife real estate valued at $8,000 and to pay her $25 a week for one year. The following year he will pay her $20 a week and after that time $15 each week.

SOUBRETTE IS IN HOSPITAL

NORWICH, Conn., Nov. 25.—The "Bon Ton" Musical Comedy Company, with Nat Farnum, opened here today at the Auditorium. In the cast are Nat Farnum, Marguerite Welch, Blanch Parquette, Edna Wilson, Tom Senna, Henry Brommell, Harry Baker, Jerry Jerreld and a chorus of ten girls. Jackie Nelson, the soubrette of the company, is confined in a private sanitarium in Boston, due to a recent operation. She expects to rejoin her company this week here. An understudy is doing her part at present.

BELFRAGE GOES HUNTING

LAKE GEORGE, N. Y., Nov. 21.—George Belfrage, owner of the "Hip, Hip, Hooray Girls" and Perrin Somers, one of the members of his company, arrived here today and will spend several days hunting. They are stopping at the Damsel-Somers Hunting Lodge. They rejoin their show at Providence next week.

COLLECTED $10,000

OMAHA, Neb., Nov. 24.—Manager E. L. Johnson, of the Gayety Theatre, has given over to the different authorities in charge of the various patriotic funds over $10,000, all collected at his house within the last six months. This amount does not include the Liberty bonds sold.

JOINS PITTSBURGH STOCK

PITTSBURGH, Pa., Nov. 22.—Elsie Brandon arrived here today and will open next Monday with the Academy Stock Company as soubrette. She was booked by Ike Weber. George Jaffe, owner of the Academy, was in New York last week.

STONE BACK IN SHOW

OMAHA, Neb., Nov. 24.—George Stone has rejoined the "Social Maids." Etta Pillard has not returned to the cast as yet. Niblo and Spencer, who were working in Stone and Pillard's place, have returned to the "Midnight Maidens."

WILL CLOSE SATURDAY

PROVIDENCE, R. I., Nov. 25.—Berry and Nickerson will close with the "Hip, Hip, Hooray Girls" at the Colonial, this city, Saturday night. Perrin Somers will return to the cast Saturday night here.

HAS APPENDICITIS

NEWARK, N. J., Nov. 22.—Lynn Canton, prima donna of the "Best Show in Town," was taken with an attack of appendicitis today while playing Miner's Empire and had to leave the bill.

NEWARK STOCK CLOSES

NEWARK, N. J., Nov. 23.—The Orpheum Theatre, which was opened several weeks ago by Tom Coyne as a stock burlesque house, closed tonight.

MARTIN FREE CLOSES

PHILADELPHIA, Pa., Nov. 25.—Martin Free has closed as agent of the "Darktown Follies" and is at present at his home here.

"We are homeward bound!
What a wonderful, wonderful sound!"

HOMEWARD BOUND

Words by HOWARD JOHNSON and COLEMAN GOETZ **Music by GEO. W. MEYER**

VERSE:

Somewhere far away,
Over there today,
Many boys are over the sea—
Longing for you,
Longing for me.
They were proud to carry a gun,
And now their work is done.

CHORUS:

Homeward bound!
At last they've heard that welcome sound,
For while the shot and shell were flying,
All the folks at home were sighing
And tho' the skies seemed grey,
They knew there'd be a brighter day,
And now the Dove of Peace flies over the land.
With joyful hearts they hear this welcome command—
We are HOMEWARD BOUND!
That's a wonderful, wonderful sound.

Copyrighted Leo Feist, Inc., New York, 1918.

You will score the hit of your career with this sensational song. It is the song of the moment.

YOUR COPY AND ORCHESTRATION IS NOW READY!

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CLEVELAND, 308 Bangor Bldg.
BUFFALO, 485 Main St.
DETROIT, 213 Woodward Ave.
KANSAS CITY, 1125 Grand Ave.

ST. LOUIS
Holland Building
SAN FRANCISCO
Pantages Theatre Building
MINNEAPOLIS
Lyric Theatre Building
SEATTLE
301 Chickering Hall

MELODY LANE

COMPOSERS SOCIETY TO HAVE A RIVAL

Dissatisfaction Regarding the Unit System of Collection Responsible for Formation of New Organization.

The music publishing industry, which is represented by nearly a half dozen business and social organizations, is to have still another one if the plans of several writers and publishers carry.

The new organization is to be called the "United Writers and Music Publishers of America" and is being formed to collect performing rights' royalties from the proprietors of amusement resorts where copyrighted music is performed for a profit.

This fee collection has for a number of years been taken care of by the American Society of Composers, Authors and Publishers and the new organization is being formed among writers and publishers who have taken exception to the unit system adopted by the American Society.

This system gives to the writers of production music a greater number of units than some of the popular writers believe they are entitled and from this fact the idea of a new organization arose.

Those interested in the new society are making an appeal to the smaller publishers throughout the country and in addition to making arrangements for the collection of the performing rights' fees are planning to give out-of-town publishers a New York representation insofar as the playing of their compositions is concerned.

The new organization has opened offices at No. 1476 Broadway.

MANY STERN SONGS FEATURED

Last week was a big one for the Joseph W. Stern & Co. catalogue, as dozens of the songs published by this house were featured in the local theatres.

Harry Cooper at the Royal sang "Mammy's Pickaninny Don't You Cry" and "I'm Crazy About My Daddy," Jimmy Shea at the Palace rendered "When the Yankee Boys Go Marching Up Broadway," Nat Nazarro at the Central sang "Oh! Helen!" Esther Walker at the Bushwick used "I'm Crazy About My Daddy," Joe Herman at Hurtig & Seamon's sang "I'm Glad I Can Make You Cry," and Sophie Tucker at the 58th Street rendered "I'm Crazy About My Daddy."

ARTIST IS GRANTED DIVORCE

Albert W. Barbelle, the title page artist who has supplied the frontis pages for many of the Waterson, Berlin & Snyder publications, was granted an interlocutory decree of divorce on November 18 in the New York Supreme Court.

The corespondent mentioned is Eddy Brown, the concert violinist. The case took on an international flavor when the evidence disclosed that the defendant is the daughter of a captain in the German army.

RIESENFELD WRITES A MARCH

Hugo Riesenfeld, the director of the Rialto and Rivoli orchestras, has composed a march entitled "The American Festival," which was successfully introduced at both houses last week during the showing of the big picture, "Under Four Flags."

ALDA INTRODUCES NEW SONG

At the big Peace Concert given at the Metropolitan Opera House on Sunday night Mme. Frances Alda introduced the new song, "Ring Out, Sweet Bells of Peace," by William H. Gardner and Caro Roma. Witmark & Sons publish it.

"KISSES" IN "VICTORY GIRL"

"Kisses," the new McCarthy & Fisher song hit, is to be a big feature of the new Shubert musical show, "The Victory Girl," which is to be seen in New York early next month.

MUSIC MEN CONTINUE PROTESTS

The protests of members of the old National Association of Music Publishers against the formation of a new organization have increased since the general meeting called recently by the sponsors of the proposed new association.

It was proposed at the meeting that the old association go into the new organization as a body and this brought forth many protests from members of the old order who stated that the move was a plan to wipe out an association which had existed for over a quarter of a century.

After much discussion, it was decided that a committee of popular publishers meet the board of directors of the old organization and plan, if possible, some way in which the two organizations could be combined.

All apparently ended friendly and it was believed that the committees could easily arrange matters, but one of the sponsors of the proposed new order learned that the old association had secretly called a meeting of its board of directors to convene the day previous to the date selected for the conference. He smelled a rat and immediately got his committee on the 'phone, with the result that a meeting was arranged for early this week, when plans for the formation of the new order are to be rushed through. While no warfare has been declared, it is predicted along the street that a big battle between the two factions is ready to break.

FRANK CLARK DIVORCED

CHICAGO, Ill., Nov. 23.—Frank Clark, the Chicago manager of the Waterson, Berlin and Snyder Music Publishing Company, is again a free man to roam where his heart desires, for Judge Hopkins conceded to Mrs. Clark, who formerly was Flo Jacobson, a decree for divorce, also allowing her a lump sum of $3,500 and ordering Mr. Clark to pay the attorney fees, which amounted to $700. Mrs. Clark was represented by Johnson & Herr, while Mr. Clark retained the services of William McNamara.

Prior to the trial Frank Clark was found in company with a woman at a local hotel. They had dined out that evening and then attended the performance of "Happiness." Detectives in the employ of Mrs. Clark were constantly in attendance. In the early hours of the morning the hotel was raided. During the trial the judged asked the officer who broke into the room to describe the scene. He stated that the lady wore pink pajamas, and that Clark was "ah, ah, ah, a la September Morn."

The divorce decree followed.

Frank Clark is at present in New York City, where he has gone for a two weeks' visit.

COHEN HAS NEW SONGS

Meyer Cohen has this week released several new numbers which are valuable additions to his already strong catalogue of ballads and novelty numbers. They are "Somebody Stole My Gal," a clever song by Leo Wood, "My Mary's Eyes," a melodious ballad by Wood and Wirt Dennison, and "Cheer Up, Mother, Everything Is All Right Now," an appropriate after the war song.

STERN NUMBERS FEATURED

Mykoff and Vanity, the dancing stars, are featuring S. R. Henry's instrumental novelties "Indianola" and "Kentucky Dream" waltz. Special steps were created to fit both numbers and, owing to the success with which they have met, the dancers have decided to retain the two numbers in their act indefinitely.

Jos. W. Stern & Co. are the publishers.

HARRIS INCREASES STAFF

Charles K. Harris has added three pianists to his professional staff. The big demand for the new Harris songs is responsible for the addition.

PUBLISHERS PREPARE NEW ROLL CONTRACT

Protective Association Draws Standard Form of Agreement to Be Used by All Its Members.

The Music Publishers' Protective Association have for the past few months been working upon a new standard contract to be used by publishers in connection with the reproduction of their publications by the manufacturers of music rolls.

The committee in charge of the matter completed the new contract last week and a general meeting of the members of the association was held on Tuesday night to consider the new agreement.

The contract, which has been carefully prepared, is wide in its scope and covers many points in the reproduction of musical publications which have been omitted by many of the agreements executed by publishers and the manufacturers of rolls. Among other things it provides for the payment of royalties on all rolls manufactured at the rate of two cents each. For word rolls it provides for the payment of four cents for the lyric of a popular publication and twelve cents for an operatic or production number.

The mechanical royalties of a music publishing establishment have during the past few years grown to large proportions and publishers feel that a stricter attention to this department of the business is necessary. With that end in view the Protective Association which has held several meetings with representatives of the roll manufacturers has prepared the new contract, which it is believed will not only largely increase the revenue of the publishers, but will also simplify the handling of the business.

NEW SONG BOOKS READY

Leo Feist, Inc., has issued two new song books for the soldiers and sailors in camp, at the front and on the seas, as well as at home and for community singing. They are "Songs of Cheer" and "Liberty Songs." They are issued in pocket size, neat and attractive and contain a wide collection of the season's most popular compositions. A big advertising campaign in connection with the books has been started.

ROCCO VOCCO IS A DADDY

Rocco Vocco, Chicago manager for Leo Feist, is receiving the congratulations of his many friends, owing to the fact that he is a daddy to a twelve-pound girl, born last Tuesday.

HEADLINERS SING "SINGAPORE"

Among the many headline vaudeville acts singing Gilbert & Friedland's new song, "Singapore," the names of the Duncan Sisters, Dorothy Toye and Lillian Teece are prominent.

JOLSON & SCHWARTZ WRITING

Al. Jolson and Jean Schwartz are writing several novelty songs, which will be published by Jerome H. Remick & Co. The first to be released is entitled "On the Road to Calais."

HARRY FERGUSON IN FRANCE

Harry Ferguson, the arranger and musical director, who volunteered for overseas service in entertaining the American soldiers, has arrived safely in France.

HARRY NEWMAN DIVORCED

Mrs. Harry Newman was granted an interlocutory decree of divorce last week from Harry Newman, the music man. The action was brought in Nassau County.

MINSTREL SUBMITS SONG

Col. Fred Wilson, the veteran minstrel, has submitted a song in the William R. Hearst $5,000 patriotic song competition.

COHEN WAS PATRIOTIC

Meyer Cohen, when he learned that Germany had surrendered and the great world conflict at end with America victorious, was overcome by a great wave of patriotism. So great was his enthusiasm that he determined to clear his shelves of all unsalable music and throw it out the windows for the crowds beneath to scramble for.

He threw away all the songs which he considered dead, among them being several thousand copies of a patriotic number which he had been keeping on his shelves for several months. He cleaned out the entire edition and arriving at his office the next day opened his mail and the first letter contained an order for five thousand copies of the number which he had thrown out the window.

"If the cops had arrested me for committing a nuisance before I got to the patriotic song I would have been better off," sadly remarked the publisher.

FEIST SONG AT STRAND

The new Leo Feist song "The Rose of No Man's Land" is being presented in elaborate form at the Strand this week. In tableau form the story of the beautiful ballad is told, and Bob Miller, the tenor, sings it in a delightful manner. The song is scoring a big hit at every performance.

NO SINGERS' NAMES IN ADS

The Music Publishers' Protective Association at its last meeting again called the attention of its members to a ruling made several months ago to the effect that no singer's name can be published in any newspaper in connection with either the singing or exploitation of a song.

LITTLE BILLY HAS NEW SONG

Little Billy, the comedian, and William Jerome are collaborating on a new song which will be ready for release within the next few days.

Jerome is writing the lyric and Little Billy is supplying the melody.

RING SCORES WITH NAVY SONG

Blanche Ring, who is appearing over the United time, is scoring a hit of enormous proportions with the new Leo Feist song, "The Navy Will Bring Them Back." Howard Johnson and Ira Schuster are the writers of the number.

MAHONEY FREELANCING

Jack Mahoney, the lyric writer who for the past six months has been connected with the Leo Feist, Inc., house, is now doing some free lance writing and has placed a number of songs with some of the leading houses.

WOHLMAN OUT OF THE ARMY

Dave Wohlman, who has been stationed at Camp Greenleaf, will be mustered out of the army this week and will re-enter the music business. He is to be professional manager for Gilbert & Friedland, Inc.

ENTRE NOUS CO. HAS NEW SONG

The Entre Nous Music Publishing Co. has released a new patriotic number entitled "America Our America." The new song is being featured by a number of well-known singers.

A. P. WILCOX CO. CLOSES

The A. P. Wilcox music publishing company, which for the past year has maintained an office in the Gaiety Theatre building, has closed.

MEYERS BACK WITH FEIST

George Meyers, after an absence of four weeks from the Leo Feist, Inc., staff has returned and his future compositions will be published by that house.

The Christmas Issue Of

THE NEW YORK CLIPPER

(THE OLDEST THEATRICAL PUBLICATION IN AMERICA)

WILL BE ISSUED DECEMBER 25th

A display announcement in this number will be read by managers, agents and producers the country over.

Everyone interested in the show business is interested in the Clipper. That's why Clipper advertising pays.

It is not a question of "Can you afford to be in it?" but "Can you afford not to be in it?"

Send Your Copy In Now!

NEW ACTS AND REAPPEARANCES

(Continued from page 9)

RAYMOND BOND & CO.

Theatre—*Eighty-first Street.*
Style—*Dramatic sketch.*
Time—*Eighteen minutes.*
Setting—*Full stage (Special).*

"Silent Smith" is the title of a well-written dramatic playlet presented by Raymond Bond, Edward Lee Egbert and Louise Hamilton.

The scene is laid in the cellar of a house in New York City. To this rendevouz comes a young girl and a man for the purpose of framing up a robbery. The person to be robbed, it develops, is a Westerner. The man and woman hold a rather vague conversation relative to the proposed robbery, the woman incidentally making strong objections to taking part in the job. Exit the man who proposes the robbery, and enter the Westerner.

Considerable dialogue between the Westerner and the girl ensues. The action, at this point, is very interesting, some of the situations being of the breath-holding type. Following the melodramatics, the Westerner informs the girl that he has put one over on the man who intended to rob him. The finish finds the Westerner and the girl arranging to "start life anew" in Oklahoma.

The act is entertaining, but would be vastly improved if the action at certain points was made clearer. Raymond Bond gives a finished performance as the Westerner, his mannerisms and accent being perfect. The girl, played by Miss Hamilton, is also capably portrayed. H. E.

EASTMAN AND MOORE

Theatre—*Proctor's Fifty-tighth Street.*
Style—*Singing and talking.*
Time—*Fifteen minutes.*
Setting—*Two (Special).*

Eastman and Moore, man and woman, offer a pleasing routine of songs and talk incorporated in a skit which seems to have been constructed especially for the purpose of displaying their vocal talents. A special drop in two is utilized as a background for the slight story contained in the piece, which treats of a civil engineer who loses his way and seeks information from a gypsy. The drop contains a tent and wagon, which furnish opportunities for entrances and exits during the course of the act.

The man has a powerful baritone voice, which shows evidences of the best of training. The woman owns a pleasing soprano voice and delivers her numbers with excellent expression. At the finish, the supposed gypsy turns out to be a movie actress.

The act should find plenty of work under normal conditions in the better class houses. H. E.

SMITH AND KAUFMAN

Theatre—*Greenpoint.*
Style—*Talking and singing.*
Time—*Nineteen minutes.*
Setting—*In one; special.*

Opening before a drop depicting the exterior of a cafe, Smith, as a policeman, enters and "stands off" the bartender for a drink. Kaufman then enters attired in a dress suit and high hat, slightly under the influence of liquor. Cross-fire talk of the bright, snappy kind follows, and brought forth numerous laughs. A double comedy song is then put over with telling effect and registered a deserved hit. More comedy talk follows that is both timely and well delivered, and after this the policeman exits and Kaufman delivers a short monologue pertaining to marriage that contained a few good punches. Smith then enters dressed in evening apparel, and both indulge in a ballad.

As a two-man act these boys can easily hold down an early position on most any bill, and they do not indulge in any war talk. J. D.

SEABURY AND PRICE

Theatre—*Proctor's Fifty-Eighth Street.*
Style—*Singing and Drawing.*
Time—*Ten Minutes.*
Setting—*In One.*

Seabury and Price create a number of sketches and sing several songs.

Seabury starts by drawing the head of a Red Cross nurse, while his partner sings a popular song ballad. He then leaves the stage and she draws the head of a picaninny, singing an appropriate tune.

Seabury then returns, and demonstrates "what a difference a few lines will make." He sketches the life of a man, first at twenty-one, then as a middle-aged man and finally as an old man. While doing this he recites a few explanatory rhymes. The two conclude as Seabury makes a rapid landscape drawing, and Miss Price sings a well-known song.

This act will probably be able to get across in small time houses, where the audiences seem to hail with delight any display of drawing. I. S.

ADELLE

Theatre—*Harlem Opera House.*
Style—*Acrobatic and dancing.*
Time—*Ten minutes.*
Setting—*In one.*

Adelle has an acrobatic offering which she fills in with some dancing and patter.

She starts with an eccentric dance, follows it with some talking and starts with some "Reducing Exercises." She does a number of front and back flips, hand stands, the usual handkerchief stunt, and an imitation of a decapitated fowl. She concludes with an eccentric dance, some somersaults, a crawl and some more flips done in rapid succession.

Adelle has a good small time offering. She does not waste much time with preliminary preparations and works hard during every minute she is upon the stage. Her gags are somewhat old, however, and might well be changed for some that are newer. I. S.

WILLIAM LE MAIRE & CO.

Theatre—*Proctor's 58th Street.*
Style—*Talking.*
Time—*Fourteen Minutes.*
Setting—*Special.*

The curtain rises on a scene near a dock, where the tops of ships are seen. Two black-face comedians enter, in sailor garb, one riding in a little wagon, shaped like a canoe and bearing a sail. The other has a long gun and the two present a dialogue replete with laughs. A policeman then comes on and does his bit very well, and the sailors wind up with some slap-stick.

The number has a great deal of good material and, with a song or two added, may be able to reach big time. I. S.

FOUR BANGARDS

Theatre—*Proctor's Fifty-eighth Street.*
Style—*Musical.*
Time—*Fourteen minutes.*
Setting—*In four.*

The Four Bangards, two men and two women, get right into their work with a quartet, consisting of two xylophones a violinist and a pianist, playing a medley of popular tunes. One of the girls then renders a violin solo. One of the men afterward joins her and a trio follows. A vocal duet, by the two young ladies, is then offered and they conclude with all four using xylophones.

The act should be able to play the better small time all over the country. I. S.

CHICAGO NEWS

PICTURE STAR'S MARRIAGE STARTS BIG LEGAL FUSS

Illinois and Indiana Statutes Forbid Divorced Persons to Re-Marry Within Year of Signing of Decree; Walthall Did So Within Twelve Hours

A great fuss has been kicked up here by the marriage of Henry B. Walthall to Mary Catherine Charleson, which took place within twelve hours after the motion picture star had been granted a divorce decree from Isabelle Harrington Walthall, his first wife.

Judge H. H. Loring has declared that Walthall's marriage at Crown Point, Indiana, is illegal, because the Illinois statute prohibits remarriage until one year after the signing of a divorce decree and the same statute is operative in the State of Indiana. Assistant Attorney General U. S. Lesh, of Indiana, states that an immediate investigation will be started, and it is possible that the Justice of the Peace who performed the ceremony will face charges.

Walthall and his wife are at present in Los Angeles, where they went immediately after their marriage, and where they will appear jointly in motion pictures.

STAGE WOMEN SAVED CHICAGO

Stage women assisted Chicago to go "over the top" in the recent "Seven in One" charity drive, for Chicago would have gone into the slacker column had the following not rendered the yeoman service they did: Mary Youlin, Mabel McCane, Mrs. W. F. Cleff, Mrs. Jack Garrity, Genevieve Manning, Mrs. B. Sullivan, Mrs. Steele, Mrs. Tony Frozolono, Mrs. Wally Decker, Annabelle Whitford Buchan, Mlle. Dazie, Rena Parker and Little Jack Garrity.

COOK OUT ON BAIL

Jack Cook, former theatrical agent, detective, and jack of all trades, and who has been in the county jail on a charge of murder, has been allowed his freedom on a $20,000 bond. His incarceration while awaiting bond lasted three weeks. When Cook was arraigned last week he intimated that he would plead "the unwritten law." John P. Moran, assistant States attorney, signed the bond. Cook's case will be set for trial next week.

CHAPLIN GOES STRONG

Charlie Chaplin's "Shoulder Arms" drew such tremendous business at Jones, Linick and Schaefer's Rialto and McVicker's Theatres last week that Aaron J. Jones announces he will again play the feature picture at these theatres during the week of Dec. 2, in conjunction with his regular vaudeville program of ten acts.

HERMAN MANAGES MERCEDES

The Mercedes All Star Road Show, which is playing through the South, has been placed under the management of Lew Herman. The company is composed of Mankin, Rita Carleton, "The Battle of What's the Use," Mercedes and Mlle. Stantone, Beaumont Sisters, Finn and Finn and The Revue of Revues.

"UNDER FOUR FLAGS" COMING

The United States Government will display at the Playhouse, opening Dec. 2, its latest war film, entitled "Under Four Flags." The installing of the motion picture necessitated the removal of "The Rotters," which will shortly leave for a tour of the Canadian cities.

GRACE PATTERSON MARRIES

Grace Patterson, of the Patterson Sisters, and John Henry Wheatfield, a former theatrical man, were married here last week. The couple are honeymooning, and upon their return will take up their residence in Chicago. Mr. Wheatfield is now interested in lead mines.

LARRY HYATT MOVES

Larry Hyatt, who was formerly connected with the Chicago offices of Gus Sun, has departed from the Majestic Theatre Building, and is now located in the Crilly Building, where he is doing business with Harry Rogers.

PERFORM SERIOUS OPERATION

A very serious and dangerous operation was performed last week by Dr. Max Thorek, at the American Hospital, upon Mrs. Bertha Hess, mother of Mrs. Felix Adler and Mrs. Clara Hess Sello, the prima donna. Both daughters permitted portions of their skin to be cut away in an effort to save their mother's life.

GETS $5,000 VERDICT

Dolly Eads, an actress, was awarded a verdict for $5,000 before Judge Fenimore Cooper on Saturday morning. Charles M. Mark, former company manager of a musical comedy show which played the old Whitney Opera House, was the defendant.

Miss Eads was a member of the company and, according to her testimony, was suddenly pushed back and injured when about to make an entrance at the wrong time. She is said to have been made a cripple through the accident.

LEASE ASCHER THEATRE

The Ascher Brothers have leased to Lubliner and Trintz the Lakeside Theatre for five years and six months, starting from Nov. 18, 1918, for an aggregate rental of $66,000, or at the annual rate of $12,000. The theatre contains a seating capacity of 1,000 and was erected about five years ago. The lessees also operate the Pantheon Theatre, recently completed and located but two blocks further south of the Lakeside. Feature motion pictures will be shown.

CAROLINE KOHL HAS ACT

Caroline Kohl, who in private life is Mrs. Caroline Lewis Kohl, and who is making her debut at the Majestic Theatre this week in a vaudeville skit entitled "No Sabe," is one of the original Kohl Twins, members of the Kohl family, whose large theatrical holdings are known the world over. Miss Kohl formerly appeared in "Madame Sand," and last year was with the Janney Players' Stock Company in Milwaukee, Wis.

THESPIANS ARE RECOVERING

According to a bulletin issued by the medical staff of the American theatrical hospital, the following artists are recovering or recuperating from various operations and illnesses: Helen Simons, Margaret Howard, Valdeo and Mireio de Coriche, Helen Gates, Eileene Thomas, Marie Allerton, Helen Crawford and Rose Zindars.

HARRY NEWTON BREAKS DOWN

Harry Newton, author of vaudeville skits, suffered a nervous breakdown last week and had to be removed to a detention hospital, where he is now confined. Newton has been in ill-health for over a year.

HODKINS MAKING TOUR

Charles E. Hodkins, head of the Hodkins Southern Circuit, is making a tour of his time. He will visit all his theatres before returning to Chicago.

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hour of victory with material that fits the occasion he

HERE ARE YU

The Navy Will Bring Them Back!

By the writers of "Keep Your Eye On The Girlie You Love" "Homeward Bound"

Words by YEOMAN HOWARD JOHNSON, U.S.N.

Music by IRA SCHUSTER

Marcia

Till voice

"O-ver There"— we hear of he - roes,—
"O-ver There"— our fleet is ly - ing,—

Who've been fighting for you and me.
Safe-ly guard-ing the troub-led sea.

Ev'-ry-where — we see our
Ev'-ry-where — our flag is

sol - diers,— Dec-o - ra-ted for bra - ver - y.
fly - ing,— As a sym-bol of Vic-to - ry.

Tho' we are
We know our

proud of them you bet,
Arm-y's bound to win,

CHORUS

Don't let that make us all for-get:
But why not count the Na-vy in?

On the sea, we've oth-er he-roes, too, On the sea, our

sail-or boys in blue., With their swift De-stroy-ers, "Sub-ma-rine An-noy-ers," They've been

tried and true. God bless them! Now this war is o-ver "O-ver There," We'll

have to take our hats right off to Jack., Tho' the Ar-my is the clo-ver, 'Twas the

Na-vy took them o-ver And the Na-vy will bring them back!— back!—

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The Rose of Man

By J

Moderato Espessivo

Till Voice

Grow in life's gar-den fair,
Down to the trail of woe,—

hours,— Lost in their fra-
sent her, Cheer ing the world

oth - er, Won -
Heav - en," We've

CHORUS

With Expression

There's a rose that grows on

see,— Tho' it's spray'd

gar-den of mem-o - ry.— li

work of the Mas-ter's hand,— 'Mid

Red Cross Nurse:-She's the rose of

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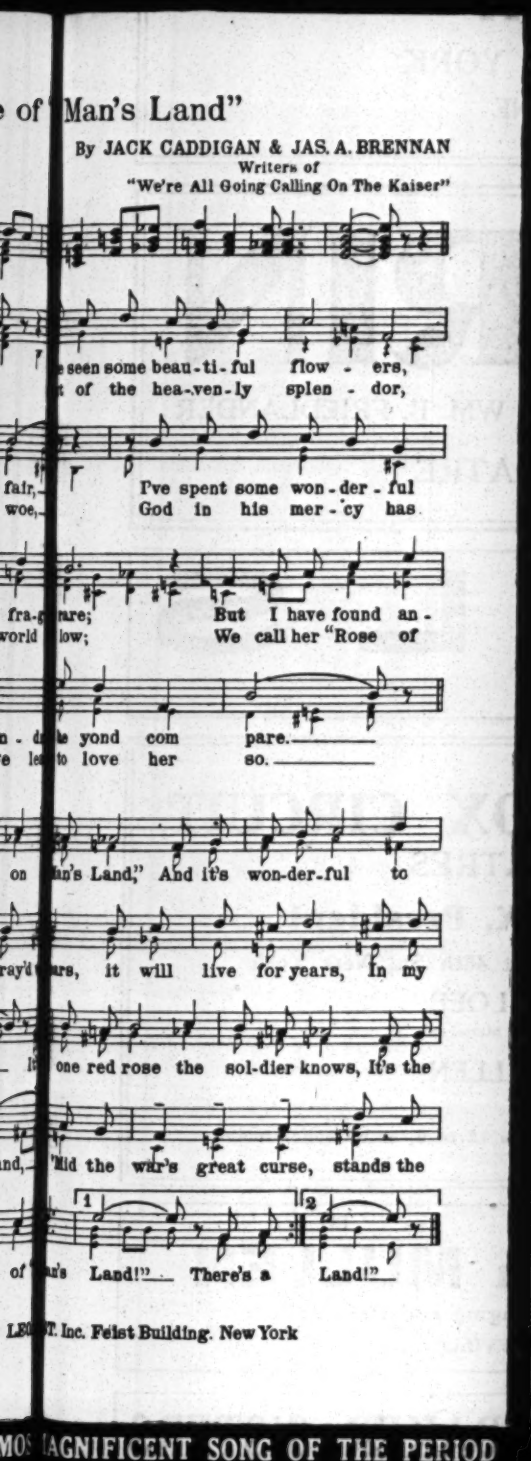
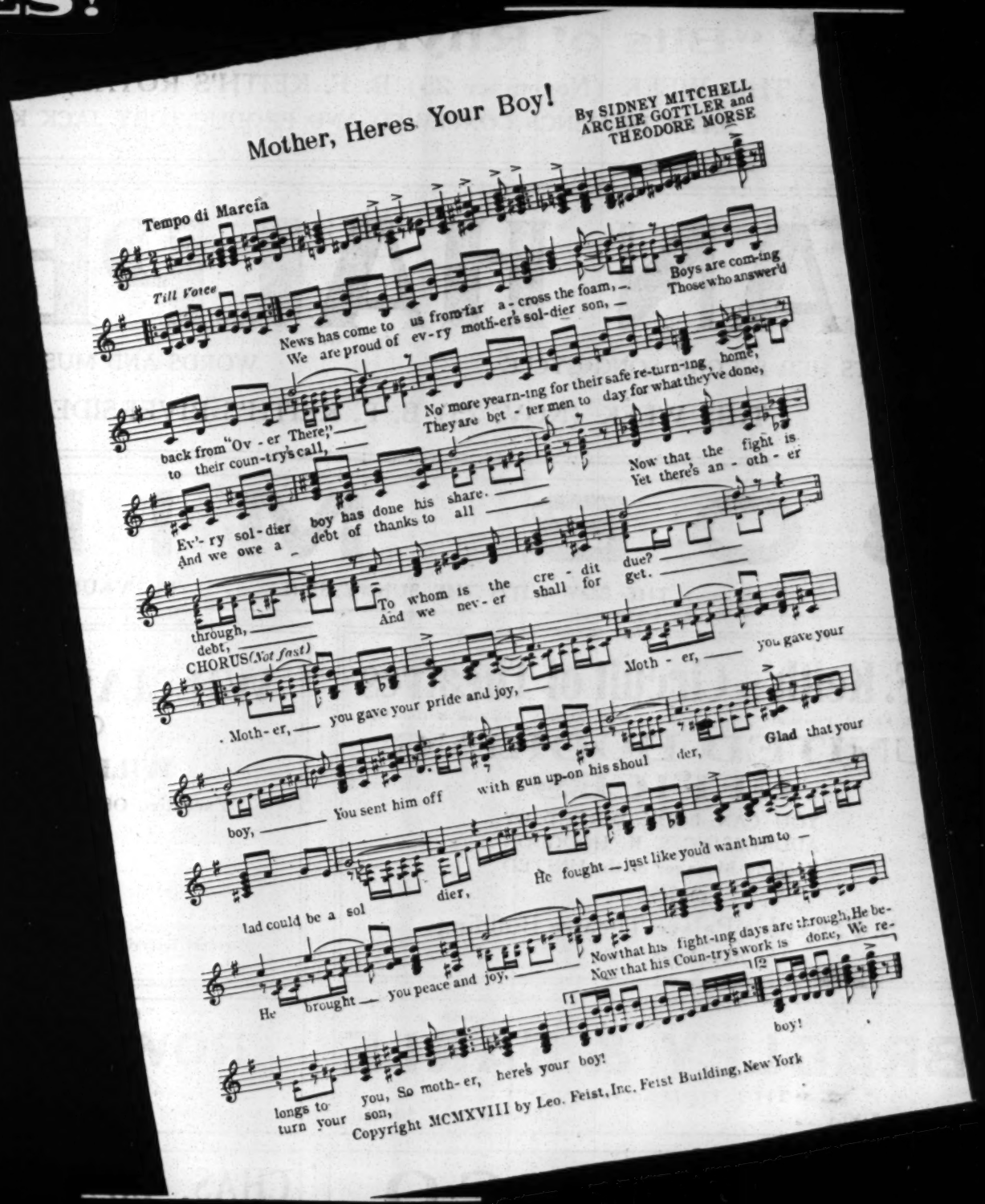

e of "Man's Land"
By JACK CADDIGAN & JAS. A. BRENNAN
Writers of
"We're All Going Calling On The Kaiser"
e seen some beau-ti-ful flow - ers,
t of the hea-ven-ly splen - dor,
I've spent some won-der-ful
God in his mer-cy has
But I have found an-
We call her "Rose of
e yond com pare.
to love her so.
n's Land," And it's won-der-ful to
rs, it will live for years, In my
one red rose the sol-dier knows, It's the
'Mid the war's great curse, stands the
Land!" There's a Land!"
T. Inc. Feist Building. New York


Mother, Heres Your Boy!
By SIDNEY MITCHELL
ARCHIE GOTTLER and
THEODORE MORSE
Tempo di Marcia
Till Force
News has come to us from far a-cross the foam, — Boys are com-ing
We are proud of ev-ry moth-er's sol-dier son, — Those who answer'd
back from "Ov-er There," — No more yearn-ing for their safe re-turn-ing home,
to their coun-try's call, — They are bet-ter men to day for what they've done,
Ev'-ry sol-dier boy has done his share. — Now that the fight is
And we owe a debt of thanks to all — Yet there's an-oth-er
through, — To whom is the cre-dit due? —
debt, — And we nev-er shall for get. —
CHORUS (Not fast)
. Moth-er, — you gave your pride and joy, — Moth-er, — you gave your
boy, — You sent him off with gun up-on his shoul der, Glad that your
lad could be a sol dier, He fought — just like you'd want him to —
He brought — you peace and joy, — Now that his fight-ing days are through, He be-
Now that his Coun-try's work is done, We re-
longs to you, So moth-er, here's your boy! 1 2 boy!
turn your son,
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IN VAUDEVILLE

JOHNNY WOOD

VENTRILOQUIST

DIRECTION—HARRY SAUBER

ABOUT YOU! AND YOU!! AND YOU!!!

GUINETTE GUERANDE has been added to "When He Comes Home," the Mrs. Gene Hughes act.

Sherman Deforest Company, in the Jay Circus, opens on the Proctor time at Syracuse, on December 12.

Marie Rappold, the concert soprano, will leave shortly to fill a number of engagements in Florida and the South.

Mrs. Winchell Smith, wife of the author and producer, is active in Hartford getting clothes for European babies.

Gillen and Makaye have resumed their vaudeville tour, after the recuperation of Gillen, who was ill with influenza.

Irene Shannon, formerly prima donna of the "Innocent Maids," is back in vaudeville as a member of the team of Shannon and Troise.

Jimmy Lester will go to London, where he will be stage manager and producer for Albert De Courville of the London Hippodrome.

Jack McClellan, of the "Hello Egypt" act, is ill at the Allentown Hospital, in Allentown, Pa. He is suffering from plural pneumonia.

Billy Allen and **Helen Maxwell** will be the hostesses at the opening of "The Little Club" on Thanksgiving Eve. This is the club formerly presided over by Justine Johnson.

Houdini, being out of the New York Hippodrome, appeared at the St. James Theatre, Boston, last week in connection with his new serial picture, "The Master Mystery."

Arthur Brilant, formerly connected with the Orpheum Circuit Press Department in the Palace Building, has joined the editorial staff of the *Exhibitors' Trade Review.*

The Four Mortons were forced to leave the bill at the Alhambra on Wednesday last week, owing to the illness of Sam Morton. The **Avon Comedy Four** finished out the engagement in place of the Mortons.

Terry Ramsaye, formerly with the Freuler group of film enterprises, took up his duties last week as press agent for the Rialto and Rivoli theatres. Lewis S. Geffen will assist him.

Eddie and **Loyola Fox** are filling in the Sundays around New York with their new act, "Think and Guess." Fox works at Minsky's National Winter Garden during the week as one of the principal comedians.

De Wolfe Hopper, J. Parker Coombs, Arthur Geary, Belle Storey, Jeanne Mai, Vera Bailey and **Arthur Froom** comprise the cast of the condensed version of "Pinafore," presented at the Hippodrome this week.

Norma McLeod, who stated she is a motion picture actress in the employ of the Paragon studios in New Jersey, was arraigned before Magistrate Healey in the West Side Court last week in $2,500 bail charged with forgery.

Ed Wynn, Sidonie Espero, Sam Ash, Carl McCullough, Josephine Davis, Lew Cooper, Lloyd and Wells, Ada Mae Weeks, Ed Girard and Company, J. K. Watson, the **Arco Brothers,** the **Sheltons** and the **Harlequin Trio** were the entertainers at the Central Theatre last Sunday evening.

Eugene and **Willie Howard; Ted Lewis, La Sylph, Vi Quinn, Jack Murray** and **Earl Fuller's Jazz Band; the Cameron Sisters, John T. Murray, Irene** and **Constance Farber, Charles King, James Clemons** and **Virginia Fissinger, Lew Cooper, Forrest Huff** and **Fritzi von Busing, Eddie Darling, Marguerite Clavert, Rath Brothers, Mary Eaton** and **Rome Fenton** are among those who appeared at the Winter Garden concert last Sunday night.

Little Nip and **Nap** are booked for the Pantages time, opening about the first of January.

Iden Payne will stage "Dear Brutus," with William Gillette, for the Charles Frohman Company.

Alfred Jones, house manager of the Strand Theatre, is confined to his bed with a severe attack of rheumatism.

Rae Hartley, after a rest of several months, has rejoined the Al Jolson company at the Winter Garden.

Billy Allen and **Helen Maxwell** will both be seen in a musical show to be produced by the Shuberts soon.

Edward Kendall, the advance agent, was removed last week to a sanitarium in Amityville, L. I., suffering from stomach trouble.

Harry Lauder will be the guest of honor of the Rotary Club December 12th, at a luncheon to be given in the ballroom of the Hotel Astor.

Davis and Ross, who were with the Howard Stock Company several months ago, are now with "Who's Fi Fi?" booked by Bart McHugh.

Marie Palay, the Oriental dancer with the "Sinbad" show, lost her father last week. His death caused her temporary retirement from the cast.

Alice Van Ryker, a member of "The Passing Show of 1917," has been engaged for "Monte Cristo, Jr.," the forthcoming Winter Garden production.

Lloyd Willis, formerly of the Fox Film Corporation, has been made assistant to J. A. Berst, president of the United Pictures Theatres of America.

Lloyd and Wells, who play the porters in "Glorianna," at the Liberty Theatre, and who originally played in white face, now appear in blackface.

Lionel Hein will leave for Italy next month. He goes in the interest of a publishing house in conjunction with motion picture work and will make his headquarters in Milan.

Louis Gordon, claiming to be a theatrical manager, was fined $25 in the Traffic Court last week for permitting his car to be driven at the rate of twenty-five miles an hour on Park avenue.

Louise Carter, Catherine Coszens, Jane Burr, Nell Braman, Dorothy Manley, Joseph Sterling and **Edwin Dupont,** are playing in the cast of "Difference in Gods" now at the Bramhall Playhouse.

Edwin Hannaford and his family, who have proved a great success at the Hippodrome, will have their engagement prolonged over the Christmas and New Year's holidays. They were originally engaged to play there only four weeks.

Clara Clemons, who has donated the use of "Stormfield," the home of her late father, Mark Twain, for convalescent soldiers and sailors from the artistic professions, is herself there, having been removed from Detroit, where she had been ill for a fortnight.

George Thornton, of Al Jolson's "Sinbad" Company, who impersonates Emil, the donkey, is back in the cast at the Winter Garden after an attack of influenza. He was the only member of the cast who was stricken, and is so undersized that no substitute was obtainable. As a result the show went on without the donkey for several performances.

Lillian Lorraine will be the principal in the new nine o'clock "Midnight Frolic."

Jack Wilson and **James J. Corbett** have formed a vaudeville partnership.

Bird Millman, the wire walker, has been engaged for the new Ziegfeld "Midnight Frolic."

Edward Lewis spoke on "Modern Farce" last week at the Century Theatre Club's meeting in the Hotel Astor.

Gladys Mack is with the "Love Mill" Company, booked by Klaw and Erlanger and presented by Whelan and Hickey.

Lucy Kwitschoff was married on Nov. 16 to **Charles Mat** at the Ascension Memorial Church. She will retire from the profession.

Lieutenant Clarence (Jack) Doty, of Camp Dix and Stock Theatre fame, is recovering from a severe attack of pneumonia.

Bessie McCoy-Davis, the original Yama Yama Girl of "The Three Twins," has been engaged by Florenz Ziegfeld, Jr., for the latest edition of the Midnight Frolic.

Mitty Devere and **Mamie Corrigan,** the former principal comedian with "The Innocent Maids" burlesque company, have lost their brother, Earl Corrigan, who died in Cleveland.

Doris Rankin, who played opposite her husband, Lionel Barrymore, in "The Copperhead" during its run in this city, has been engaged for the principal role in "Betty at Bay."

Jack Hazzard, Al Hixon and **Bee Palmer,** with **Dabney Ford** at the piano, appeared in the entertainment at Murray's Roman Gardens last Sunday for the *American* and *Journal's* Christmas fund.

Jack Glogau has gone to Baltimore to help whip into shape "Who Stole the Hat," a musical comedy being produced by Jack Mason for the soldiers at the Aberdeen Proving Grounds.

Will Kaufman, of the team of Lillian and Kaufman, was obliged to do a single last week when **Kathryn Lillian** was called away from Terre Haute to New York because of the death of her father.

Gladys Brown, who says she appeared on the stage in 1911, has sued her 86-year-old husband, Samuel H. Rundle, a Danbury millionaire, for divorce. They were married one month ago. She is 24 years old.

George Randolph Chester, author of the "Get Rich Quick Wallingford" stories, has been engaged by Albert E. Smith, president of the Vitagraph Company, to assist as literary advisor at the Vitagraph studio in Brooklyn. He assumed his duties last week.

Elsie De Wolfe, in recognition of her work in France, where for three years she helped to maintain a hospital for soldiers suffering from burns, has had the "Brisques" conferred upon her by the chief surgeon. This is made up of two gold wings and a red cross in the center.

Steele Pendry, a stage hand at the Winter Garden, in return for providing shelter to seven soldiers who were stranded in New York last April, has had seven insurance policies made out to him. One of the boys, Private Joseph Hennessy, has been killed at Chateau Thierry and Pendry has been named beneficiary of the insurance. The other six soldiers will be home shortly and have promised Pendry a visit.

Continued on Page 31

Eva Peck will start rehearsing with the Winter Garden show this Thursday.

Florence Earle opens this week in "The Man Who Stayed At Home" in Syracuse.

Nat Baunwool, the screen operator at the Temple Theatre, Union Hill, was married to Etta Binkus last week.

Malcolm Mortimer will have the leading male role in "Betty at Bay," which will open next Monday at the Thirty-ninth Street Theatre.

Dale and Boyle will shortly resume their vaudeville route in "The Belle and the Beau." They were forced to cancel it on account of the draft.

Mary Boland will go to France as one of the principals in the first stock company to entertain the soldiers.

Frank Lyon, who played the boy in "Friendly Enemies," is a member of the cast of "The Dairy Farm," now being revived at the Lyric, Bridgeport.

Elmer Ballard, who created the part of the Chinaman in Oliver Morosco's production of "The Walk Offs," has signed with "Cappy Ricks" under the same management.

Marguerita Sylva makes her first appearance of the season with the Chicago Opera Company on Thanksgiving evening at the Auditorium Theatre, Chicago, as Carmen.

Fergus Harcourt, of the team of Harcourt and Howard, is a major's orderly with the headquarters company of the 303rd Engineers who participated in the final St. Mihiel drive.

Mae Murray arrived here last week from Los Angeles. She is en route to London, where she is to head her own producing company, now being formed by Robert Leonard and herself.

Dora Mills Adams, the film star, whose last appearance was in "Ashes of Love," was injured in the recent B. R. T. accident in Flatbush, as a result of which she has been confined to her bed for the last four weeks.

Carroll McComas leaves for France next week to entertain the soldiers. She will go under the auspices of the "Over There" Theatre League, but, upon her arrival, will place her services at the disposal of the Y. M. C. A.

Hal L. Kiter, comedian and producer, associated with the Billy Allen Musical Company for the last five years, is the father of a baby girl born Nov. 18 at Norwich, N. Y. Mrs. Kiter is professionally known as Alice Meade.

Loney Haskell, Bee Palmer, accompanied by **Floyd Dabney, Alma Adair, Frisco, Harry Carrol, The Cameron Sisters, Hal Hickson** and **Sergeant Victor Gordon,** of the Scottish Highlanders, were on the bill at a Christmas fund benefit for kiddies, held at Murray's last week.

Managers Fred R. Williard, of the Lincoln Theatre; **George Frankenstein, Harry Geskin, "Pop" Turner, Harry James, "Bobbie" Scheurer, Harry Williard, William Meyers, Oscar Golde, Clarence Phalonico, "Billy" Cranklen, "Joe" Lawless** and **Superintendent MacDonald** were present at a dinner party of the "celebrities" of the Lincoln Theatre at Union Hill, N. J., last week.

Mlle. Julia Kelety, Cameron Sisters, Frances Demarest, Wanda Lyon, Helen Shipman, George Burnett, Richard Stewart, Stewart Baird, Ada Meade. Audrey Maple, Mabel Withee, Paul McCarthy, Texas Guinan, Mabel Hamilton, Lucille Manion, Blanche Bellaire, Solly Cohn, Jean Elliott and **George Walsh,** the moving picture star were among those who appeared at the entertainment held for the sailors at Pelham Bay last Sunday night.

ANOTHER DISCOVERY

Always on the Alert for New "Finds" Chamberlain Brown Announces His Latest—Namely, One

GATTY JONES

Of Whom the Press Speaks as Follows:

Excerpt from "N. Y. Clipper":

Gatty Jones does his work neatly and cleverly. He is a juvenile "Straight" and about the best we have seen around here in some time. He talks well, can dance, has a good singing voice and a fine wardrobe.

Excerpt from "Morning Telegraph":

A natty and excellent straight was Jack Rice, while Gatty Jones alternated in straight feeding and made quite a clever juvenile. In one number, "Hiding All These Years," a fine specialty song and dance with Vivian, laboring hard to compete with the more easy footwork maneuvers of Gatty; second, "Flower Garden Blues" that introduces the leaders and chorus twanging banjos for the finale of the first half, and third, an eccentric dance, that drew the largest amount of applause and in which Gatty Jones and Vivian ran away ahead of preceding dual efforts.

Excerpt from "Variety":

The Hooping Hound, Gatty Jones, the juvenile in the "Pennant Winners."

STARS OF BURLESQUE

With Pennant Winners **LEW LEDERER**

PRIMA DONNA HIP HIP HOORAY GIRLS — **HELEN McCLAIN** — FORMERLY HELEN VREELAND

STRAIGHT MAN EXTRAORDINARY — **JACK E. RICE** — Direction—IKE WEBER PENNANT WINNERS

ECCENTRIC INGENUE — **SADIE ROSE** — SIM WILLIAMS GIRLS FROM JOYLAND

FEATURED PRIMA DONNA — **ADA LUM** — BERNSTEIN and LEVEY'S BEAUTY REVUE DIRECTION—ROEHM AND RICHARDS

NEW COMEDIANS IN BURLESQUE AND A BIG HIT — RAY **READ and BURNS** CHAS. — I. M. WEINGARTEN'S STAR AND GARTER SHOW

DIRECTION—ROEHM & RICHARDS

SOUBRETTE BOSTONIANS — **GRACE HOWARD** — DIRECTION IKE WEBER

FEATURED COMEDIAN — **BILLY WILD** — SYMONDS and LAKE'S AUTO GIRLS

DAINTY, DASHING KANSAS CYCLONE — **DOT BARNETTE** — FROLICS OF THE NITE

MARCUS MUSICAL COMEDY COMPANY — **MIKE SACKS** — SEVENTH SEASON AS PRINCIPAL COMEDIAN

HALLIE RANDOLPH
Prima Donna—Chas. Robinson's Parisian Flirts—Direction, IKE WEBER

WILLIAM GROSS
WITH DIXON'S "BIG REVIEW"

At Liberty—JACK JOELL
Character Comedian and Producer. See ROEHM & RICHARDS

SAMUEL KLINE
Singing and Dancing Straight — Rube Bernstein's Follies of Pleasure

JACK ORMSBY
ECCENTRIC — Direction—ROEHM AND RICHARDS — TRAIL HITTERS

PHIL OTT
"THE ONLY ONE" — EN ROUTE — THE BOSTONIANS

MARIE BAKER
SORREL TOP—BLAZING THE WAY WITH "TRAIL HITTERS"

BERT BERNARD
With Stone and Pillard "Social Maids," working opposite Geo. Stone

BLANCHE NADEAU
LITTLE GIRL WITH THE BIG VOICE — WITH FROLICS OF THE NITE

ELSIE BRANDON
AT LIBERTY—A PEPPY SOUBRETTE

JOE MARKS

Seasons 1915-16-17-18-19-20-21

FEATURED COMEDIAN with "BROADWAY BELLES"

FOR LAUGHING PURPOSES ONLY

STAR, BROOKLYN, THIS WEEK

ALBOLENE

The safe make-up Remover

McK&R

A QUICK descent of the final curtain—then ALBOLENE—and the make-up disappears in no time. Your skin is kept in splendid condition by this pure, agreeable make-up remover, the favorite of the stage for years.

For the make-up box 1 and 2 ounce tubes. Also in ½ and 1 lb. cans.

ALBOLENE is sold by any druggists or dealers in make-up. Free sample on request.

McKESSON & ROBBINS
Incorporated
Manufacturing Chemists
Est. 1833
91 Fulton Street, New York

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BURLESQUE NEWS

(Continued from page 13 and on 25)

JIM BARTON AND FLORENCE BELMONT HITS OF SHOW

The "Twentieth Century Maids," this week's show at the Columbia, has a book called "All for Fun." And that's how it hit the audience Monday afternoon.

Jim Barton, a most versatile comedian and the best all around "tramp" in burlesque, is the feature. He is the big laugh of the show, his style of working, the way he "mugs," his funny delivery, his eccentricities and wonderful dancing, places him in the select class of funmakers.

Florence Belmont, a prima donna of class, never looked better. Her numbers were offered in a rich contralto voice and she registered success with each one. Her costumes also were of unusual beauty, good quality, and were prettily designed. Miss Belmont reads lines distinctly and works nicely in scenes. She was a success.

Joe Opp is the straight man. He makes a fine appearance and dresses well. He is a good "feeder" and knows how to work up a point for laughs.

Billy Barnes is doing a "Dutch" opposite Barton and, while he tried hard, he did not seem able to get his lines over for the proper results Monday afternoon in many cases. He is a little too quiet in his work.

A great improvement can be seen in Tillie Barton this season. Although, apparently, suffering with a cold, she put her numbers over well and read her lines effectively. She is an attractive blonde, looks well and has pretty gowns.

Madlyn Worth, a pretty and shapely young lady, hasn't very much to do. But she takes care of herself nicely. She has a bright personality and a wardrobe that is pleasing to look at.

Juliette Belmont offers a neat singing and violin act. She also has several numbers in the show that go well.

Ed Golden does an old man character in the opening and then a juvenile throughout the rest of the performance.

Arthur Young handles several comedy roles satisfactorily and works well with Barton in a few of the bits.

The "gun" bit was good for laughs as done by Barton, Barnes and Young.

Barton's specialty, early in the performance, was a cleanup. It stopped the show. He opened with a song and put it over well and then went into a dance. It was a combination of every kind of dance, put over in an original way and was a decided success.

The "marry" bit, in one, was amusing as done by Barton, Barnes and the Misses Barton and Juliette Belmont.

The "hero" bit was amusing and offered something new. It was well worked up and good for plenty of laughs. Barton, Barnes, Ott, Young and the Misses Florence Belmont, Barton and Worth were in this scene and all worked nicely.

The "drinking" scene was one of the "punches" of the show. We have seen Barton do this scene before, but it was worked up better this time than we have ever seen it. He does a great "drunk" and a most natural one.

Opp and Tillie Barton are both in this scene. Opp works it up to a better finish than others have done, while Miss Barton fits nicely into the scene.

Barton's "skating" bit, while short, more than pleased. He does it well.

The "boxing" bit between Barton and Young is amusing and was worked up for plenty of laughs. Golden is also in this bit as the third man in the ring.

Florence Belmont's specialty in one, in which she offered a number was well received. Miss Belmont rendered the number creditably.

Barton did a burlesque Spanish dance at the finish that was well done and very funny.

While the "Twentieth Century Maids" is a good comedy show, it is a little too talky and, in places, is inclined to drag a bit. It is a good musical show and well costumed. The chorus looks well but is weak on the singing end. SID.

JACK REID HAS ANOTHER CORKING SHOW THIS SEASON

Jack Reid's "Record Breakers" is a good show again this season and, from a comedy standpoint, was most successful and held up its reputation of past seasons at the Star last week.

It is in two acts and a half dozen scenes. "Camouflage" is the name of the first part. "On the Square," the burlesque is called.

Reid does his old "tad" in the first part in which character he is a past master. He portrays his well known "dope" in the burlesque and in this role he was welcomed last Thursday night. Reid not alone does this part great but he introduced many new lines and situations that proved extremely funny.

A new comer in this part of the country is Hy Jansen, a very clever black face comedian. He works opposite Reid and does credit to himself and the show. He works easily and with natural negro ways. His dialect is perfect and he is one of the best black face comedians we have seen in burlesque so far this season. He does a tramp in the first part most acceptably.

Another excellent performer is Anna Hart, whom we have not seen in many years. Miss Hart does an old Irish woman, and we would like to see any of our present day character women equal her performance. She is a comedienne in the true sense of the word.

Mildred Howell, a pretty young girl, is the ingenue. Miss Howell, whose well formed figure is seen many times during the performance in statue tights, is pleasing to gaze upon. She does nicely in her numbers and offers an attractive wardrobe.

"Toots" Kemp is the soubrette. She has her share of numbers which she puts over well. She also offers pretty dresses.

Jos. C. Barrett, Jr., handles the "straight" well and is a classy dresser.

Bonham Bell has a corking good voice which he shows in several of his numbers. He also does "bits."

A really amusing scene between Reid and Miss Hart early in the show, started the comedy, which continued during the entire performance.

Jansen offered a specialty of three numbers in which he does some fine yodeling. He has an excellent voice and registered a big success. The act was well received and Jansen deserved the applause accorded him.

Miss Howell pleased in her bolting number.

Jansen and Miss Kemp offered a neat duet, which pleased.

Anna Hart was so successful with her specialty in which she offered three songs, that she sang an old time Gaelic Irish song that made her famous years ago, as an encore. Miss. Hart's act won real applause such as is seldom heard these days at the Star. It was not so much the songs she offered, but the way she did them.

Miss Howell, as the "airplane girl" was liked. Seated in an airplane and swinging out over the audience in a dark house, she sweetly sang "Sailing Away."

A trio number by Jansen, Barrett and Bell was well rendered.

The "Minstrel" number offered by Jansen assisted by the entire company, was generously applauded. Jansen who made his entrance through the front of the house, blackened up on the stage.

Reid, in his "dope" specialty, was a big hit. He was assisted by Jansen, who did a fine "straight" for him. Reid introduced a lot of new material, which was good and most amusing.

The "Chinese" bit had many laughs as done by Reid, Jansen and Barrett. Here we saw new material also.

The performance closed with a "fashion" number in which five shapely and graceful girls in different colored union suits were introduced.

Reid has a good looking chorus, which works well. His scenery is bright and his electrical effects good.

Reid has shown that he can put over a burlesque show with but seven principals and give satisfaction. SID.

DAVE MARION'S SHOW BETTER THAN EVER

Dave Marion had a great show when it opened the Columbia, New York, last August, and, although it was his opening week, he had perfected his "America's Best" to a point where there was little room for improvement.

Last week, at the Majestic, Jersey City, however, this little improvement had been accomplished and Marion now has a show which, for production, costumes, comedy, music and speed, it would be hard to improve upon.

Joe Fields, who has not been in burlesque in a number of seasons, is now in the cast, doing his "Adam Sousa" and a half dozen other lines of comedy. Wakefield is doing more and seems to like it. Agnes Behler, who appeared before several times between scenes, is now working throughout the show. Nellie Watson is a new member, doing the soubrette role. Miss Watson is all action in her numbers and scenes and a very hard worker.

The "Biff Bang Trio" has replaced the three other boys. This act has good fast numbers and knows how to put them over. Inez De Verdier is working with more ease and her voice is in better shape. Richard Anderson's strong deep voice, instead of going back on him with his twelve shows a week, seems stronger than ever. He, too, has more work.

Marion, who did not make his appearance until the third scene, when we saw him at the Columbia, now jumps in early in the first scene as "Snuffy" and starts the comedy off at once, with plenty of action.

A number of effects, both mechanical and electrical, have been added, showing the progressiveness of the owner and an improvement in this department of the entertainment.

"America's Best" has been well named, and it does not depend upon patriotism to get by. It's a great show. SID.

EDDIE COLE

NOT THE BEST COMEDIAN IN BURLESQUE

SECOND TO NONE IN MY LINE

WITH "BROADWAY BELLES"

STAR, BROOKLYN, THIS WEEK

IT'S A RAG - IF YOU SAY SO
IT'S A BALLAD - IF YOU SAY SO
AND WHAT A "DANCE" & INSTRUMENTAL
WE'LL SAY SO

FLORENCE BELMONT

PRIMA DONNA CONTRALTO

TWENTIETH CENTURY MAIDS

COLUMBIA THIS WEEK — EMPIRE, BROOKLYN, NEXT WEEK

STARS OF BURLESQUE

HARLIE MAYNE
PRIMA DONNA — GOLDEN CROOKS

TOM DUFFY
WITH BARNEY GERARD'S "FOLLIES OF THE DAY"

JIMMIE PARELLE
DOING HEBREW — PENNANT WINNERS

Chas A Figg. "Girls of U.S.A." 1917-18-19
Direction JOE HURTIG

MAY BERNHARDT
COMEDIENNE — With Chas. Robinson's Parisian Flirts

MITTY DEVERE
GRAND ARMY "TAD" — INNOCENT MAIDS
DIRECTION—ROEHM & RICHARDS

KITTY WARREN
TOM BOY SOUBRETTE — TOM SULLIVAN'S MONTE CARLO GIRLS

EARL HALL
DOING STRAIGHT — WITH TOM SULLIVAN'S MONTE CARLO GIRLS

FRANCES CORNELL
PRIMA DONNA — WITH STROUSE & FRANKLYN'S "PIRATES"

JANNELL JANIS
VERSATILE SOUBRETTE — JOLLY GIRLS

SARAH HYATT
Featured Prima Donna — Tom Sullivan's Monte Carlo Girls

SONNY LAWRENCE
Still Singing and Putting Them Over — With Star and Garter Show

ANNETTE LA ROCHELLE
PRIMA DONNA — RUBE BERNSTEIN'S FOLLIES OF PLEASURE

BABE DE PALMER
SOUBRETTE — STAR AND GARTER SHOW

EDWARD LAMBERT
The Gentleman Hebrew Comedian, Featured with Max Spiegel's "Cheer Up America"

Al. MARTIN and LEE Lottie
FEATURED COMEDIAN — INGENUE-SOUBRETTE
JOLLY GIRLS 1917-18-19-20

CHAS. J. BURKHARDT
The Man with the Funny Slide — Featured with Hughie Bernard's Americans

BACK IN BURLESQUE — THANKS FOR ALL WELL WISHES
ANDY HARER
THE SINGING LEADER
With Barney Gerard's Follies of the Day. Re-engaged 1919-20

ALTIE MASON
PRIMA DONNA, Care CLIPPER

CARRIE FINNELL
SOUBRETTE — JOE HOWARD STOCK COMPANY

JOE DOLAN
Doing Straight for a Real Comedian—Billy Gilbert, and Girls from Joyland

FOUR BEULAH BELLES
A BOUQUET OF SONGS — Direction—PETE MACK

CLAUS & RADCLIFF
Successful—Returned to the Fold
ECCENTRIC — MILE-A-MINUTE GIRLS

FOURTH BIG SEASON WITH SOME SHOW
— NAT — FARNUM —
The Yiddish Comic — Direction—Brewster Amusement Co., Boston

FANNIE ALBRIGHT
SOUBRETTE

JACK REID AND HIS RECORD BREAKERS
OLYMPIC, NEW YORK THIS WEEK

PEARL LAWLER
PRIMA DONNA — SECOND SEASON — BROADWAY BELLES

MARTY PUDIG
NIFTY STRAIGHT WITH A NIFTY SHOW—WALDRON'S BOSTONIANS
DIRECTION—ROEHM and RICHARDS

BERT and PAULINE HALL
WITH STAR AND GARTER SHOW — SEASON 1918-19

BURLESQUE NEWS

(Continued from pages 13 and 23)

CROWDED HOUSE LIKED MINSKY'S SHOW LAST WEEK

The show presented by the Minsky Brothers at their National Winter Garden last week, was a good one and was highly appreciated by a crowded house Tuesday afternoon. It was in two acts, with six scenes. The first part, called "The Gates Ajar," was well put on and staged with the proper effects. "Hotel de Gink," followed.

The show opened with the three comedians seated in different parts of the house criticising the beauty of the chorus girls in a number led by Babe Healy. This young lady challenged their remarks and brought each girl out separately. This developed into a fashion number for the girls.

The second scene showed a dressing room with all the principals making up and getting ready for a performance. This gave the East Siders an opportunity of seeing a little of the inside workings of "back stage," and they seemed to enjoy the sight.

The last scene was called "The Gates of Heaven." It opened with the chorus in different poses and positions about the stage in silk union suits. Shargel is taken to the place while under the "spell" of Satan (McIntyre) and becomes more bewildered at what he sees. During the action of the piece, a most graceful dancer appeared and offered a real classy Egyptian dance. This scene had many good situations which were carefully carried out.

Eddie Fox and Jack Shargel took care of the comedy very nicely. Fox did his well known "bum," role getting much out of the character. His comedy pleased. Shargel, who is a great favorite in this house, had the audience in an uproar most of the time. Many of his lines were spoken in Yiddish, so we can't say what it was all about.

Ned Woodley was responsible for many of the funny situations as he worked hard and "fed" the comedians for lots of laughs. Woodley is a good talker and dresses well. He hasn't any easy job either, as he has a hard boy to "feed" in Shargel, who seldom keeps to his lines and invariably jumps on someone else's part.

Billy McIntyre did several characters which he handled well.

Lillian Franklin, looking well in several new gowns, was the prima donna. Miss Franklin offered her numbers nicely and did well in scenes.

Ethel Deveaux, a bright eyed soubrette, had lots of speed. This little lady has a pleasing personality and wore some pretty dresses. Her work was well liked.

Babe Healy, a shapely soubrette, put her numbers over to the liking of the audience. She works fast, showing a great deal of improvement since we last saw her at another house. She has lots of personality and plenty of ginger.

Minsky has a good looking lot of girls in his chorus, who work well and act as though they liked what they were doing. They were also well costumed. The scenery was bright and in keeping with the various scenes. SID.

MARGUERITE WELCH CHANGES

Marguerite Welch, prima donna of the King's Musical Comedy Company at St. Johns until that place was closed on account of the influenza epidemic some time ago, is now the prima donna of the Bon Ton Musical Comedy Company playing the New England States.

DANNY DAVENPORT IN HOSPITAL

Danny Davenport, former treasurer of Hurtig and Seamon's Theatre, who has been in the Naval Reserves the last six months, is recovering from an operation for appendicitis at the Post Graduate Hospital, where he has been about six weeks.

ANNA SAWYER IS SICK

TOLEDO, Ohio, Nov. 20.—Anna Sawyer, of the Burlesque Review Company, was taken suddenly ill while playing the Empire, this city, and is confined to a local hospital.

QUITS "GIRLS FROM JOYLAND"

PHILADELPHIA, Pa., Nov. 20.—Jean Pollock has closed with Sim Williams' "Girls From Joyland." Williams states she jumped the show owing him $410.

LUBIN HEADS BELFRAGE SHOW

Al. Lubin is now advance man for Geo. Belfrage's "Hip, Hip, Hooray Girls." He started last week.

SIGNS FOR FIVE YEARS

Dave Marion signed Frank Wakefield up for five years last week in Jersey City.

HOWARD MAKING A BIG HIT IN SLOW STYLE OF "BOOB" COMEDY

The Howard Stock Company presented "The Bowery Belles" at the Crescent last week. It was in two acts, the first of which was called "A Pair of Pink Stockings." "Circus Days in Dixie" followed. There were plenty of amusing bits throughout both acts, all well done by the principals.

Tom Howard, who has a great following at this house, caused by the clever manner in which he has portrayed a "boob" comedy character for the last twelve weeks, is responsible for the book, according to the programme and has given the patrons of the house just what they want. Howard is one of the best comedians in burlesque and is a very funny fellow. His slow style of work is amusing.

Billy Kelly, a fast Irish comedian, is just the sort of man to work opposite Howard, as he has lots of speed and is a good Irish comic.

Harry Stratton is the third comedian with the troop. He does a Hebrew role and handles it well.

Matt Kennedy, a corking good singing "straight," proved himself a fine "feeder" for the comedians. He can talk well and works the scenes up nicely.

Emma Kohler was in fine voice last Thursday afternoon and gave her numbers to good results. She was generously applauded for all her numbers. In the scenes she worked easily and read her lines most satisfactorily.

May Belle was in a number of scenes in which she did herself justice. She put her numbers over nicely and wore several pretty gowns.

Ida Howard is the soubrette. Miss Howard handled her numbers with plenty of vim and was called upon to repeat her theme often. She did nicely in the various scenes she was in.

Harriett Berg, the ingenue, was laboring under a heavy cold which handicapped her in her numbers. Her costumes were neat and pleased.

The "matrimonial" bit was worked up nicely by Howard, Kennedy and the Misses Berg, Belle and Howard. The restaurant bit was funny and good for no end of laughs as done by Howard and Kennedy. The "stocking" bit amused as it was offered by Howard, Stratton, Kennedy and Miss Kohler.

There were many other good bits and scenes well carried out.

The "posing" act was presented with good effect by several girls of the chorus in pretty poses.

Zallah, who offered a most acceptable dance, was well received.

The Howard Stock Company has a great chorus, one of the best, in fact, in burlesque. The girls all sing, look young and can dance. The front "pony" line is far above the average and could easily fit in any Broadway show. They wore pretty costumes and, while their numbers are easy, work hard. SID.

TOWNS CLOSE AGAIN

Several towns on the American Burlesque Circuit were closed again last week on account of the influenza epidemic. The cities reported at the time of going to press are Scranton, Wilkesbarre, Canton and New Castle. It is said that Wilkesbarre will re-open today, Wednesday.

COOPER REHEARSING NEW ACT

James E. Cooper is rehearsing a new vaudeville act called "The Dreamer," in which he will present Harry Kelly and a company of ten. The act will play the United time.

BURLESQUE NOTES

Louie Redelsheimer booked Hughy Flarety at the Folly, Baltimore, last week.

Lulu Beeson is now rehearsing with McIntyre and Heath's new show which will open shortly.

Billy and Amy Hawthorne have joined Tom Coyne's Stock Company at the Clinton Theatre, Hempstead, L. I.

The Star and Garter Show will play Morristown, N. J., Thanksgiving Day, instead of laying off after Newburgh.

Ben Kahn has engaged Zallah to appear at his Union Square Theatre as an extra feature, the weeks of December 2 and 9.

The "Beauty Review" will give a matinee at Wrightstown, Thanksgiving Day. There is usually only one matinee a week at that place, on Saturday.

Now the war is over and the Kaiser's got a spankin',
Everybody's happy, rejoicing and a thankin';
The Clipper's still the Burlesquer's Friend, truth and fairness clankin;
More power to its critic, our Pal, Sid Rankin.

JAS. J. LAKE,
Simonds & Lake's Auto Girls—A. B. C.

Xtra Attraction!
HELEN ANETA SIMONDS

B. F. KAHN'S UNION SQUARE THEATRE
STOCK BURLESQUE
With All Star Cast
BILLY (GROGAN) SPENCER — FRANK MACKEY
JAS. X. FRANCIS — BRAD SUTTON
LOUISE PEARSON — LORRAINE
BABE WELLINGTON — GERTRUDE LYNCH
AND
BIG BEAUTY CHORUS
Address all communications to B. F. Kahn.

PHIL DALTON
Theatrical Insurance Broker
Has opened an Uptown Office at Room 208, Columbia Theatre Building, 47th street and 7th Ave., New York—Telephone number 2185 Bryant.

ALAMAC THEATRICAL HOTEL
Formerly the New Regent
JOS. T. WEISMAN, Proprietor
Northwest Corner 14th and Chestnut Sts., St. Louis, Mo.
Theatrical Hostelry, Cafe and Cabaret
Union Help (Member N. V. A. and Burlesque Club) Best Bet on the Circuit

THE BRISTOL HOTEL
ROCHESTER, N. Y.
W. T. Hassett, Prop. European Plan. Special Rates to the Profession

STARS OF BURLESQUE

MARGUERITE WELCH
BON TONS MUSICAL COMEDY, INDEFINITE
FEATURED PRIMA DONNA
SEE WILL ROEHM FOR NEXT SEASON

BILLY and AMY
THE HAWTHORNES
With Tom Coyne's Big Show
STRAIGHT AND SOUBRETTE

STARS OF BURLESQUE

FRANK LUCY
STRAIGHT — MOLLIE WILLIAMS GREATEST SHOW

MAE MILLS
THE RAZZ JAZZ GIRL — RUBE BERNSTEIN'S FOLLIES OF PLEASURE

CLYDE J. BATES SUM BUM
PRINCIPAL COMEDIAN — RUBE BERNSTEIN'S FOLLIES OF PLEASURE

ETHEL DEVEAUX
SOUBRETTE — MINSKY'S NATIONAL WINTER GARDEN

HARRY A. DUNCAN
COMEDY ECCENTRIC — IRWIN'S BIG SHOW

MABELLE COURTNEY
BEST PRIMA DONNA ON THE COLUMBIA CIRCUIT
BARNEY GERARD'S FOLLIES OF THE DAY

GATTY JONES
JUVENILE—PENNANT WINNERS. — Direction—CHAMBERLAIN BROWN

MABEL LE MONAIER
WITH BARNEY GERARD'S FOLLIES OF THE DAY
ECCENTRIC SOUBRETTE — JOE HOWARD STOCK COMPANY

RALPH (Slim) WORDLEY
Out of Pictures, Into Burlesque — Irwin's Big Show

FASHION PLATE PAIR
BENTON and CLARKE
STRAIGHT AND ECCENTRIC COMEDIENNE — JOLLY GIRLS CO.

GERTRUDE LYNCH
The Tanguay of Burlesque — With B. F. Kahn Union Square Stock Co.

GEORGE SLOCUM
DOING MY TRAMP — WITH ED RUSH'S PARIS BY NIGHT
DIRECTION—ROEHM & RICHARDS

BILLY CLARK
Juvenile Straight. — With Chas. Robinson's Parisian Flirts. — Going Over.

JIM HORTON
The Straight Man With a Real Singing Voice — INNOCENT MAIDS

ANITA MAE SINGING SENSATION
Pimma Donna with Simonds & Lake's Auto Girls — Management—WALTER MEYERS

RUTH HASTINGS
PRIMA DONNA — MOLLIE WILLIAMS' GREATEST SHOW
DIRECTION—ROEHM AND RICHARDS

EDDIE DALE
Featured Comedian—Bernstein's and Levy's Beauty Review—Seventh Season

SEYMOUR JAMES
"KLASSY KOLORED KID"
Ever See E. M. Dance — SIMONDS & LAKE'S AUTO GIRLS

BABE HEALY
SOUBRETTE — GIRLS DE LOOKS

BILLY JUVENILE — ## PURCELLA & RAMSAY — EVYLEEN SOUBRETTE
WITH MOLLIE WILLIAMS' GREATEST SHOW

HARRY J. CONLEY
PRINCIPAL COMEDIAN — FRED IRWIN'S BIG SHOW
SEASON 1918-1919

VIOLET BUCKLEY
Ingenue Prima Donna — Third Season with Tom Sullivan's Monte Carlo Girls

HELEN ADAIR
Ingenue—Joe Howard Stock Co.

MAYBELLE GIBSON
PRIMA DONNA — AL REEVES SHOW

MABEL MORTON
INGENUE — PAT WHITE GAIETY GIRLS

DELLA CLARK AND LEWIS WILL
PRIMA DONNA—MELBA OF BURLESQUE — CHARACTERS
HERK-KELLY-DAMSEL'S PACEMAKERS. — Direction—I. N. WEBER

FRED SEGAL
BRAND NEW ECCENTRIC COMIC. — Direction, IKE WEBER. — PARISIAN FLIRTS

HENRY JINES
FLASH OF THE SUNNY SOUTH (GANG) — "Hip, Hip, Hooray Girls"

OLIVE CHRISTIAN
INGENUE — Coon Shouter — PENNANT WINNERS

OLIVE MORGAN
PRIMA DONNA — PENNANT WINNERS

EVA LEWIS
SUNBEAM SOUBRETTE — PETE CLARK'S "OH, GIRL" CO.
DIRECTION—ROEHM AND RICHARDS

FLORENCE WHITFORD
SOUBRETTE — RUBE BERNSTEIN'S BEAUTY REVUE

BASIL BUCK
SUCCESSFUL STRAIGHT — SAM HOWE'S SHOW

BENNIE FREEDMAN
INGENUE — FROLICS OF THE NITE

MEYER GORDON
CLASSY SINGING AND DANCING—JUVENILE — JOLLY GIRLS

LETTIE BOLLES
SOUBRETTE — DIXON'S BIG REVIEW

ALFARETTA SYMONDS
SOUBRETTE — IRWIN'S BIG SHOW

BABE WELLINGTON
SOUBRETTE—Irresistible Bunch o' Nerves. B. F. KAHN, UNION SQUARE STOCK COMPANY

Mr. Powers, Manager of the "Mile-a-Minute Girls," says: ## "FERN MILLER
Works on the Order of Midgie Miller." Same Name but Not Related. Soubrette of "Broadway Girls."

VAUDEVILLE BILLS For Next Week

U. B. O.

NEW YORK CITY.

Palace—Bert Williams—James J. Corbett & Jack Wilson—Lieut. Gitz Rice—Homer B. Mason & Marguerite Keeler—The Avon Comedy Four—Lester Sheehan & Pearl Regay. (Two to fill.)

Riverside—Lillian Russell—Frank Crummit—Nan Halperin—Haig & Lockett.

Colonial—Ted Doner—Olympia Desval—Laurie & Bronson—Moss & Frye—The Pickfords—Lucille Cavanaugh—Valerie Bergere.

Alhambra—Harry Green Co.—Johnny Burke—Jean Southern—DeLeon & Davies.

Royal—Eddie Leonard—Dooley & Rugel.

BROOKLYN.

Bushwick—Van Cellos—Gertrude Hoffman—E. & G. Archer—Ruth Roye—Ben Bernie—Kitner & Reaney—Sliding Billy Watson—Athos & Reed.

Orpheum—Merle's Cockatoos—Mr. & Mrs. Jimmie Barry—Wellington Cross—Geo. White—Belle Baker—Scotch Lads & Lassies—McConnel & Austin—Kramer & Morton.

BOSTON, MASS.

Keith's—Mehlinger & Meyers—Norton & Nicholson—Norton & Melonette—Claudia Coleman—Christie McDonald—Ann & Mary Clark—Lucille & Cockie—Booth & Leander.

BUFFALO, N. Y.

Shea's—Maude Earl—Raymond Wilbert—Williams & Wolfus—"Color Gems"—Lew Hawkins—Muriel Worth.

BALTIMORE, MD.

Maryland—J. & B. Morgan—Tarzan—Orth & Cody—Walter Fenner Co.—Willie Weston.

COLUMBUS, OHIO.

Keith's—Robbie Gordone—Herman Timberg—J. C. Nugent Co.—Harold Dukane—Dooley & Sales.

CINCINNATI, OHIO.

Keith's—"In the Dark"—Weber & Rednor—Juliet—Bert Swor—Ishakwa Japs—Bert Wheeler Co.—Alfred Latell & Co.

CLEVELAND, OHIO.

Keith's—"Xmas Club"—"Hands Across Sea"—Gerard's Monkeys—Dolly Connelly Co.—Hermine Shone Co.—Texas Comedy Four.

DETROIT, MICH.

Miles—Four Boises—Gene Adair—Four Maley Sisters—Miller & Capman—Whitfield & Ireland—Mme. Chilson Ohrman—Sameroff & Sonia—Stuart Barnes.

DAYTON, OHIO.

Keith's—Leo Zarrell Co.—Mazie King Co.—Maurice Burkhart—York's Dogs—Eddie Foy Co.—H. & A. Seymour.

ERIE, PA.

Keith's—Cervo—Dave Roth—Aerial Lloyds—Clifford & Wills.

GRAND RAPIDS, MICH.

Keith's—"Man Off Ice Wagon"—Lee & Carnston—Sabina LaPearl—Wilson Aubrey Three—"Sweethearts of Mine."

HAMILTON, CAN.

Keith's—Race & Edge—McIntosh & Maids—Four Harmony Kings—Jones & Greenlee—O'Donnell & Blair.

INDIANAPOLIS, IND.

Keith's—"Somewhere with Pershing"—Mignon—Rajah—Claude & Fannie Usher—Van & Schenck—Kartelli—Kharum.

LOWELL, MASS.

Keith's—Marshall Montgomery—Rosamond & Doherty—Al & Fannie Steadman—Muriel Window—"Decorators"—Marlow & Duffy—Libby, Brown & Conlon.

LOUISVILLE, KY.

Keith's—Fink's Mules—Herbert Clifton—Lorner Girls—"Art."

MONTREAL, CAN.

Keith's—Blanche Ring—Crawford & Broderick—"Playmates"—Lady Alice's Pets—Holt & Rosedale—Jovedah.

PORTLAND, ORE.

Keith's—Ralph Smalley—Hector—Jas. Thompson—Gypsy Songsters—E. & F. Connolly—Tom Moore & Girls.

PHILADELPHIA, PA.

Keith's—Harry Langdon—Seven Honey Boys—Helen Ware—Boyce Commbe—Johnny Singer—Hennings & Marks—Bostock's Riders—Julian Hall—Lydell & Macy.

PITTSBURGH, PA.

Keith's—Three Daring Sisters—Jas. Cullen—"American Ace"—Howard's Ponies.

PROVIDENCE, R. I.

Keith's—Ethel Hopkins—Harry Hines—Morle & McCarthy Sisters—Hallen & Hunter—"Birds of a Feather"—Thos. Jackson Co.—Klein Bros.—B. & A. Walton—Adolphus & Co.—Harry Watson Co.

ROCHESTER, N. Y.

Keith's—Four Ankers—"Maid of France"—El Cleve—Nitta-Jo—Adair & Adelphi—Arnaut Bros.—Walker & Texas—Beaumont & Arnold.

TORONTO, CAN.

Keith's—Frank Dobson—Rose & Bernard—Sylvia Clark—Duncan Sisters—Ed Morton—Cartmell & Harris.

TOLEDO, OHIO.

Keith's—Theo. Kosloff—Swift & Kelly—Martelle—Stanley Galini Co.—Julia Nash & Co.—Doc O'Neil—Collins & Hart.

WASHINGTON, D. C.

Keith's—Chas. Grapewin—The Brightons—Espe & Dutton—Beatrice Herford—Phillis N. Terry—Kalmer & Brown.

YOUNGSTOWN, OHIO.

Keith's—Bob Hall—Maude Muller—Blossom Seeley—Dugan & Raymond—The Randalls—Earle & Sunshine.

ORPHEUM CIRCUIT

CALGARY, CAN.

Orpheum—Gus Edwards Song Revue—Paul Decker—Swor & Avey—Wallace Galvin—Kiralfy Kids—Littlejohns.

CHICAGO, ILL.

Palace—Joseph E. Howard Revue—Rooney & Bent—Robins—Moran & Mack—Genaro & Gold—Columbia & Victor—Gliding O'Mearas—Samayoa.

Majestic—Derwent Hall Caine—Fred Bowers Revue—Flanagan & Edwards—Lillian Fitzgerald—Chief Caupolican—Two Leighton Bros.—Gordon & Kern—"Levitation."

DES MOINES, IA.

Orpheum—"Forest Fire"—J. & M. Harkins—Pistel & Cushing—Irene & Bobbie Smith, La Sova & Gilmore—Bessye Clifford—Clark & Bergman.

DENVER, COLO.

Orpheum—Albertina Rasch & Co.—Helen Gleason & Co.—James Watts & Co.—Leightner Sisters & Alexander—Frances Dougherty—James J. Morton.

KANSAS CITY, MO.

Orpheum—Ruth St. Denis—Fisher & Hawley—Vertchamp & Alberte—Brendel & Bert—Leipzig—Stanley & Birnes—Gilbert & Friedland.

LINCOLN, NEBR.

Orpheum—Doree's Celebrities—Holmes & Wells—Julius Tannen—Jack Alfred—Imhoff, Conn & Corinne—Yvette & Saranoff.

LOS ANGELES, CAL.

Orpheum—Eva Tanguay—Wilbur Mack & Co.—Florenze Duo—Dickinson & Deagon—Alla Moskova & Ballet—Eddie Foyer.

MINNEAPOLIS, MINN.

Orpheum—"Girl on Magazine"—Wilfred Clarke & Co.—Conlin & Glass—Shaw & Campbell—"Gautier's Toy Shop"—Eddy Duo—Milt Collins.

MEMPHIS, TENN.

Orpheum—Geo. McFarlane—Bessie Browning—Henry B. Toomer Co.—Maria Lo—Rives & Arnold—Ramsdells & Deyo.

MILWAUKEE, WIS.

Orpheum—Cecil Cunningham—Caroline Kohl & Co.—Shrapnel Dodgers—McKay & Ardene—Fern & Davis—Willie Solar—Tasma Trio—Rose & Moon.

NEW ORLEANS, LA.

Orpheum—Horace Golden—Jos. E. Bernard—Burns & Frabito—Equilli Bros.—Henri Henlere—Seebacks—Devine & Williams—Mankichi Troupe.

OAKLAND, CAL.

Orpheum—"On the High Seas"—Ford Sisters—Maud Earl & Girls—Artistic Treat—Sylvia Loyal & Co.—Al Herman.

OMAHA, NEBR.

Orpheum—"Where Things Happen"—Mrs. Thos. Whiffen & Co.—Marg. Farrell—O'Gorman Girls—Frank Gorman—Georgallis Trio—"Creole Fashion Plate."

PORTLAND, ORE.

Orpheum—"For Pity's Sake"—Joe Browning—Laughlin & West—Lander Bros.—Merlan's Dogs—Reno—"Futuristic Revue."

SALT LAKE CITY, UTAH.

Orpheum—"Married by Wireless"—Winston Sines—La France Bros.—Donny & Lynn—Gallagher & Rolley.

SAN FRANCISCO, CAL.

Orpheum—Lambert & Ball—"Petticoats"—Dale & Bersch—Vokes & Don—Bennett & Richards—Walter Brower—Helen Trix & Sister—"All for Democracy."

ST. LOUIS, MO.

Orpheum—Mlle. Dazie & Co.—Karl John—Bert Baker & Co.—Santos & Hays—Coakley & Dunlevy—Stuart & Keeley—Howard & Helen Savage—Llora Hoffman.

STOCKTON, SACRAMENTO AND FRESNO, CAL.

Orpheum—Prosper & Maret—Walter C. Kelly—Misses Campbell—Mr. & Mrs. Gordon Wilde—Friscoe—James C. Morton & Co.

ST. PAUL, MINN.

Orpheum—Stella Mayhew—Lou Holtz—Eddie Borden—Barr Twins—Amoros Sisters—Kitaro Trio—Robt. T. Haines.

SEATTLE, WASH.

Orpheum—Grace La Rue—Olive Briscoe & Al Rauh—Herman & Shirley—"Efficiency"—Fox & Ingraham—Page, Hack & Mack—De Wolf Girls.

VANCOUVER, CAN.

Orpheum—"The Sea Wolf"—Bert Fitzgibbon—Harry & Grace Ellsworth—"Somewhere in France"—Archie & Gert Falls—Courtney Sisters.

WINNIPEG, CAN.

Orpheum—Sarah Padden—Grace Nelson—Four Buttercups—"Rubeville"—Smith Bros.—Leo Beers—Lemaire & Crouch.

LOEW CIRCUIT

NEW YORK CITY.

American (First Half)—White Steppers—Rose & Ellis—Mahoney & Rogers—Allen, Clifford & Barry—Walsh & Edwards—"13 Meadow Brook Lane"—Harris & Morey—Gillis Trio. (Last Half)—Chester Kingston—Three Moriarity Sisters—Wright & Earl—Frank Farron—Oriental Girls—Estelle Sully—Van & Carrie Avery—Wilson Bros.—Richard Wally & Co.

Greeley Square (First Half)—Worden Bros.—Bayes & England—Carlisle & Roemer—Lew Wilson—Winifred Gilrain & Girls—White Steppers—Fredericks & Palmer—George Randall & Co.—Bertram & Saxton—Roy & Arthur.

National (First Half)—Chester Kingston—Three Moriarity Girls—Jos. Byron Totten Co.—Mumford & Thompson—Henry & Moore. (Last Half)—Paldrens—Southe & Tobin—"Honor Thy Children"—Lew Wilson.

Delancey (First Half)—Nanos—Fredericks & Palmer—Chief White Beaver—George Randall & Co.—Barton, Hesler & Beyer—Roy & Arthur. (Last Half)—Buddy Walker—Fagg & White—Guy Woodward & Co.—Henry & Moore—Morillo Sisters.

Lincoln Square (First Half)—Stewart & Wynn Sisters—Mabel & Johnny Dove—Nan Hewins—Burns & Kissen—Norvell Bros. (Last Half)—Nelson—Barber & Jackson—Carlisle & Roemer—Weber & Elliott—Prince Charles.

Boulevard (First Half)—Wolgast & Girlie—Grindell & Esther—Guy Woodward & Co.—Canfield & Rose—Harvey DeVora Trio. (Last Half)—Norvell Bros.—Walton & Francis—Anderson & Burt—Mumford & Thompson.

Avenue B (First Half)—Russell & DeWitt—Francis & DeMar—Galvin, Wilson & Galvin. (Last Half)—Maud Tiffany—"Sherman Was Wrong"—Prince Charles.

Orpheum (First Half)—Belle & Wood—Southe & Tobin—Campbell & Crosby—"Honor Thy Children"—DeBiere—The Paldrens. (Last Half)—Walsh & Edwards—Doris Dare—Jos. Byron Totten & Co.—Canfield & Rose—Wolgast & Girlie.

Victoria (First Half)—Nelson—McMahon Sisters—Arthur DeVoy & Co.—Weber & Elliott—Wright & Earle. (Last Half)—The Martins—Mabel & Johnny Love—Nan Hewins—Burns & Kissen—Allen, Clifford & Barry.

BROOKLYN, N. Y.

Metropolitan (First Half)—The Martins—Doris Dave—Van & Carrie Avery—Wilson Bros.—Oriental Girls. (Last Half)—Worden Bros.—Campbell & Crosby—"13 Meadow Brook Lane"—Harris & Morey—Winifred Gilrain & Gilford.

DeKalb (First Half)—Evelyn & Dolly—Allen & Averitt—Anderson & Burt—Frank Ferron—Anna Chandler. (Last Half)—Nanos—Mahoney & Rogers—Cora Simpson & Co.—Harvey DeVora & Co.—Anna Chandler.

Fulton (First Half)—Nat Burns—Barber & Jackson—Cora Simpson & Co.—Bertram & Saxton—Morillo Sisters. (Last Half)—Belle & Wood—Arthur DeVoy & Co.—Chief White Beaver—DeBiere.

Warwick (First Half)—Hodge & Lowell—George Rosener—Goldie & Mack—Gangler's Dogs. (Last Half)—Corbett, Shepard & Dunne—Russell & DeWitt—Perkoff & Gray—"Highest Bidder."

Palace (First Half)—Lillian Calvert—Perkhoff & Grey—"Sherman Was Wrong"—Corbett, Shepard & Dunn. (Last Half)—Ruth Moore—Vincent Kelly—Kuma Trio.

BOSTON, MASS.

Orpheum (First Half)—Alvarez Duo—Morton Bros.—Homer & Dubard—Dae & Neville—Bobbe & Nelson—Makerenka Duo. (Last Half)—Frawley & West—Fentel & Cecil—Henry Frey—Jack Kennedy & Co.—Anderson & Goines.

BALTIMORE, MD.

Hippodrome—Frank LaDent & Co.—Maxon & Morris—Ekhoff & Gordon—Frescott—Wheeler & Moran.

DORCHESTER, MASS.

Loew's (First Half)—Nai Tai Tai—Ilka Marie Diehl & Co.—Walton & Francis—Paul Petching & Co. (Last Half)—Morton Bros.—Sam J. Harris—George & May LeFevre.

FALL RIVER, MASS.

Bijou (First Half)—Frawley & West—Henry Frey—Jack Kennedy—Anderson & Goines—Conroy's Diving Models. (Last Half)—Alvarez Duo—Homer & DuBard—Dae & Neville—Bobbe & Nelson—Conroy's Diving Models.

HAMILTON, CAN.

Loew's—Two Lillies—Fiske & Fallon—Zuhn & Dreis—Jack Arnold Trio—Barry & Layton.

HOBOKEN, N. J.

Lyric (First Half)—Remona—Walton & Keating. (Last Half)—Primrose Minstrels.

MONTREAL, CAN.

Loew's—Leo Morchanto—Curry & Graham—Arthur Sullivan—Cook & Lorens—Colonial Dancers.

NEW ROCHELLE, N. Y.

Loew's—Karno Trio—Ruth Moore—"Highest Bidder." Last Half)—Smith & Tosel—"In Wrong"—Wm. Cahill.

PROVIDENCE, R. I.

Emery (First Half)—May & George LeFevre—Sam J. Harris—Doris Hardy & Co.—Quigley & Fitzgerald—Venetian Gypsies. (Last Half)—Paul Petching & Co.—Dorothy Roye—Makerenka Duo—Marie Ilka—Diehl & Co.—Clark & Verdi.

SOUTH BETHLEHEM, PA.

Loew's (First Half)—Nada Kesser—Faye & Jack Smith—Vincent Kelly—Elsie LaVergere & Co.

SPRINGFIELD, MASS.

Palace (First Half)—Dolly & Calame—Dorothy Roye—Fentel & Cecil—Clark & Verdi. (Last Half)—Nai Tai Tai—Doris Hardy & Co.—Quigley & Fitzgerald—Venetian Gypsies.

TORONTO, CAN.

Yonge Street—Curtis Canines—Conrad & Goodwin—DeVoy & Dayton—Resista—Danny Simmons—Martini & Fabrini.

W. V. M. A.

ALTON, ILL.

Hippodrome (First Half)—Haddon & Norman—Boganny Troupe. (Last Half)—Three Melody Girls—Old Soldier Fiddlers.

BLOOMINGTON, IND.

Majestic (First Half)—Marvelous De Onzos—Harris & Nolan—Phyllis Gilmore & Co.—Trovato—Van & Belle. (Last Half)—"Hit the Trail"—Fisher & Gilmore—Wille Bros.

BELLEVILLE, ILL.

Washington (First Half)—Lillian Watson—Davis & Walker—LaPetite Revue. (Last Half)—Pollard—Taylor & Arnold—Howard & Helen Savage.

CHICAGO, ILL.

American (First Half)—Irving, White & Marie—Bill Robinson. (Last Half)—Doris Oliver—Fred Lewis.

Lincoln (First Half)—Doris Oliver—The Lemon Leroy & Dresdner & Celli Troupe. (Last Half)—Brown's Highlanders.

Kedzie (First Half)—Sasakie Bros.—Jean Barrios—Martha Hamilton & Co.—Murphy & Lockmar—"Flirtation." (Last Half)—The Brittons—Chas. & Madeline Dunbar—"Rainbow Revue"—Fred Sosman—Milloy Keough & Co.

Wilson (First Half)—Darto & Sylva—Wilson & Van—"Exemption"—Chas. Kenns—The Rainbow Revue. (Last Half)—Sasakie Bros.—Jean Barrios—Cliff Dean & Co.—Cameron & Gaylord—Camille's Birds.

CHAMPAIGN, ILL.

Orpheum (First Half)—The Newmans—Frances Dyer—"Hit the Trail"—Maudie DeLong—Six Kirksmith Sisters. (Last Half)—Monohan & Co.—Walzer & Dyer—Glenn & Jenkins—DeWinter & Rose.

CEDAR RAPIDS, IA.

Majestic (First Half)—Mack & Maybelle—Magazine Girls—Valada—Milloy, Keough & Co. (Last Half)—Juggling DeLisle—Tyler & St. Clair—Hal Stephens & Co.—Cycle of Mirth—Polly, Os & Chick—Black & White.

DECATUR, ILL.

Empress (First Half)—DeWinter & Rose—Zeno & Mandel—Leigh Delacey & Co.—Donald Dunn—"Old Soldier Fiddlers." (Last Half)—Delton, Mareena & Delton—Frances Dyer—Fred Elliott—LaPetite Revue.

DAVENPORT, IOWA.

Columbia (First Half)—Jansen—Wanzer & Palmer—Follies of Today. (Last Half)—Wilson & Van—Maggie Taylor, Waitress—Primrose Four—Crewell Fanton & Co.

DES MOINES, IA.

Empress—Little Miss Dixie—Paul & Pauline—Wood, Young & Phillips—Ahearn Troupe—Chas. Althoff.

DUBUQUE, IA.

Majestic (First Half)—Rouble Sims—Tyler & St. Clair—Harrington & Mills—Hal Stephens & Co.—Polly, Os & Chick—Black & White.

EAST ST. LOUIS, ILL.

Erber's (First Half)—Christie & Bennett—Cal Dean & Co. (Last Half)—Lillian Watson—Davis & Walker—Bogaany Troupe.

EVANSVILLE, IND.

New Grand (First Half)—Annette & Morrell—Sam & Ada Beverly—College Quintette—Miller & Lyle—Four Kings. (Last Half)—Johnson & Baker—Guerro & Carmen—Edward Farrell & Co.—Byal & Early—Thalero's Circus.

FORT DODGE, IA.

Princess Theatre (Last Half)—Tommy Ray—Wiesser & Reeser—The Mystic Bird—Tracy & McBride—Kluting's Animals.

GALESBURG, ILL.

Orpheum (Last Half)—Artois Bros.—Harris & Nolan—The Mayor & The Manicure—Gene Greene—Trovato—Van & Belle.

LINCOLN, NEB.

Liberty Theatre (First Half)—Frank Carmen—Plunkett & Romaine—Parish & Peru—Kluting's Animals. (Last Half)—Guest & Newell—Frozini—Three Mori Bros.

MADISON, WIS.

Orpheum (First Half)—All Girl Revue. (Last Half)—The Belmonts—Ernest Hiatt—Beatrice Morrell Sextette—Jimmie & Blanche Creighton—Jansen.

MILWAUKEE, WIS.

Palace (First Half)—Osaki & Taki—Knight & Jackman—Beatrice Morrell Sextette—Jimmie & Blanche Creighton. (Last Half)—All Girl Revue. (Tabloid).

MOLINE, ILL.

Palace (First Half)—Juggling DeLisle—Dublin Girls—Cycle of Mirth—Fred Rogers—Stafford & Co. (Last Half)—Valyda—The Lemon—Frank Dolores Vallecita's Leopards.

OMAHA, NEB.

Empress (First Half)—Three Harmony Maids—Billy "Swede" Hall & Co.—Frozini—Three Mori Bros. (Last Half)—McWilliams, Stendall & Baldwin—Wanzer & Palmer—Caesar Rivoli.

PEORIA, ILL.

Orpheum (First Half)—Artois Bros.—Fisher & Gilmore—Harry Bond & Co.—Fred Elliott—"Holiday in Dixieland." (Last Half)—Marvelous De Onzos—Owen & Moore—Martha Hamilton & Co.—Bobby Henshaw—"Keep Moving."

ROCKFORD, ILL.

Palace (First Half)—The Belmonts—Melroy Sisters—Cameron & Gaylord—Howard & Fields—Maggie Taylor, Waitress. (Last Half)—Joe Barton—Dublin Girls—Frank Stafford & Co.—Mabelle Phillips—Doc Baker & Magazine Girls.

SIOUX CITY, IA.

Orpheum (First Half)—Adonis & Dog—Meryl Prince Girls—Tommy Ray—Edw. Esmonde & Co.—Alice Hamilton—Columbia & Victor. (Last Half)—Frank Carmen—Harrington & Mills—Leila Shaw & Co.—Pat Barrett—Parish & Peru—"An Heir for a Night."

SOUTH BEND, IND.

Orpheum (First Half)—Turner & Grace—Cooney Sisters—Hal Johnson—Fred Sosman—Brown's Highlanders. (Last Half)—Aiken—Murphy & Lachmar—Marino & Maley—Frear, Baggett & Frear.

SPRINGFIELD, OHIO.

Majestic (First Half)—Glenn & Jenkins—Walzer & Dyer—Jessie Hayward & Co.—Bobby Henshaw. (Last Half)—The Newmans—Tracy, Palmer & Tracy—Leigh Delacey & Co.—Miss Maudie DeLong—Six Kirksmith Sisters—Donald Dunn.

SOUX FALLS, S. D.

Orpheum (Last Half)—Rouble Sims—Columbia & Victor—Emerson & Baldwin.

ST. LOUIS, MO.

Columbia—Helene Trio—Jim & Irene Marlyn—Isabelle Miller & Co.—Elise Schuyler—Jonia's Hawaiians.

Kings (First Half)—Yankee Princess. (Last Half)—Darto & Sylva—Haddon & Norman—Phyllis Gilmore & Co.—Christie & Bennett—Cal Dean & Co.

Grand Opera House—Ed Hill—Jess & Dell—Kaufman & Lillian—Laurence & Devarney—John Geiger—Miss 1920.

TERRE HAUTE, IND.

Hippodrome (First Half)—Johnson & Baker—Guerro & Carmen—Edward Farrell & Co.—Byal & Early—Thalero's Circus. (Last Half)—Annette & Morrell—Sam & Ada Beverly—College Quintette—Miller & Lyle—Four Kings.

W. U. B. O.

BATTLE CREEK, MICH.

Bijou (First Half)—Thiesson's Pets—Tony—Rawls-Von Kaufman—Lewis & White—"World Wide Revue." (Last Half)—Hughes Musie Duo—Cooney Sisters—Chas. Kenns—Johnson-Dean Revue.

BAY CITY, MICH.

Bijou (First Half)—Skating Bear—Nadell & Follette—Geo. Lovett & Co.—Nick Hufford—Bobker's Arabs. (Last Half)—Gypsy Meredith & Co.—Lai Mon Kim—Stan & May Laurel—Hickey Boys—Slatkos Rollickers.

FLINT, MICH.

Palace (First Half)—Gypsy Meredith—Laf Mon Kim—Stan & May Laurel—Hickey Boys—Slatko's Rollickers. (Last Half)—Time & Tile—Doherty & Scalia—Tates Motoring—Norwood & Hall—Curzon Sisters.

JACKSON, MICH.

Orpheum (First Half)—Gardner's Maniacs—Black & O'Donnell—Little Miss Up-to-Date—Larry

(*Continued on page 32.*)

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YOU'VE GOT TO QUIT CALLING ME 'HON'

HERE'S THE CHORUS

You've got to quit calling me honey, I'm crazy about you, bright eyes,
You've got to quit calling me hon', My heart you surely have won,
Baby or sweetie, lovey dear, But I didn't come from Germany,
That's the stuff I like to hear: So you've got to quit calling me HUN.

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do your damndest, the buck's passed up to you. Our lost lie sleeping, whole nations weeping, it's your turn to come through. Be a sport! and stay right with us, and we'll stick "till judgment day; but we'll cop the Kaiser's bonnet, then we'll stamp these words upon it: 'Remodeled by the U. S. A.'" (Chorus)

Get it now! For the next Red Cross drive. The music swings along like a Coney Island Whip. (Orchestration)

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"Big Chance, The"—(Mary Nash)—48th St., New York City, indef.
"By Pigeon Post"—Cohan, New York, indef.
"Betrothal, The"—Shubert, New York City, indef.
"Back to Earth"—Baltimore, Md., 2-9.
"Betty at Bay"—39th St., Dec. 2 (indef.).
"Cure for Curables"—Studebaker, Chicago, indef.
"Crowded Hour, The"—Wood's, Chicago indef.
"Canary, The" (Julia Sanderson & Jos. Cawthorne)—Globe, New York City, indef.
"Charlie's Aunt"—Birmingham, Ala., 29-30.
"Copperhead, The" (With Lionel Barrymore)—Garrick, Chicago, Ill., indef.
"Crowded Hour" (Jane Cowl)—Selwyn, New York City, indef.
"Chu-Chin-Chow"—Shubert, Boston, 25-30.
Drew, Mr. and Mrs. Sidney—Loews 7th Ave., New York City, 25-30.
"Daddy Long Legs"—Henry Miller's, New York City, indef.
"Daddies"—Lyceum, New York City, indef.
"Everything"—Hippodrome, New York City, indef.
"Eyes of Youth" (With Alma Tell)—Adelphi, Philadelphia, indef.
"Friendly Enemies"—Hudson, New York City, indef.
"Fiddlers Three"—Tremont, Boston, Dec. 29.
"Forever After"—Central, New York City, indef.
"Flo Flo"—Illinois, Chicago, indef.
"Furs and Frills (Richard Carle).
"Good Luck Sam"—Lexington, New York City, 25-Dec. 7.
Gilbert & Sullivan Operas—Park, New York City, indef.
"Getting Together"—Shubert, Riviera, New York City, 25-30.
"Girl Behind the Gun, The"—New Amsterdam, New York City, indef.
"Going Up"—Colonial, Boston, indef.
Hodge, Wm.—Studebaker, Chicago, indef.
"Hitchy Koo"—(With Raymond Hitchcock)—Forrest, Philadelphia, 25-30 (last week).
"Home Again"—Playhouse, New York City, indef.
"Honor of the Family, The" (Otis Skinner)—Broad Street, Philadelphia, Pa., Dec. 7.
"Happiness" (Laurette Taylor)—Power's, Chicago, indef.
"Head Over Heels"—Forrest, Philadelphia, Dec. 2-9.
"Jack o' Lantern"—Colonial, Chicago, indef.
"Lombardi, Ltd."—Cort, Chicago, 25-30.
"Lightnin'"—Gayety, New York City, indef.
"Ladies First" (With Nora Bayes)—Broadhurst, New York City, indef.
"Little Simplicity"—Astor, New York City, indef.
"Little Brother, The"—Belmont, New York City, indef.
"Long Dash, The"—39th St., indef.
"Leave It to Jane"—Baltimore, Md., Dec. 2-9.
"Matinee Hero, The"—Vanderbilt, New York City (last week).
Maude, Cyril—Empire Theatre, New York City, indef.
Mantell, Robert B.—44th St., New York City, indef.
"Maytime"—Shubert, Philadelphia, indef.
"Maytime"—Majestic, Boston, indef.
"Masquerader, The."
"Meeting of Molly"—Studebaker, Chicago, Ill., indef.
"Nothing But Lies"—Longacre, New York City, indef.
Opera Comique—Park, New York City, indef.
"Off Chance, The"—Hollis, Boston, 25-30.
"Oh Boy"—Victoria, Chicago, Ill., 25-30.
"Oh, Lady, Lady"—Lyric, Philadelphia, Pa., 25-30.
"Oh, My Dear!"—Princess, New York City, indef.
Ott Co., Bob—Nov. 25-Dec. 7, Burlington, Vt.
"Place in the Sun" (a), Comedy, New York City, indef.
"Penrod," Garrick, Philadelphia, Pa., 25-30.
"Prince There Was, A" (Robert Hilliard)—Garrick, Philadelphia, indef.
"Parlor, Bedroom and Bath"—Baltimore, Md., 25-30.
"Passing Show of 1918"—Philadelphia, Pa., 25-30; Shubert, Boston, Dec. 2-16.
"Rotters, The"—Playhouse, Chicago, indef.
"Redemption"—Plymouth, New York City, indef.
"The Riddle Woman"—Harris, New York City, indef.
Rock and White—LaSalle, Chicago, indef.
"Remnant" (Florence Nash), Morosco, New York City, indef.
"Roads of Destiny" (Florence Reed)—Republic, New York City, indef.
Robson, May—Nashville, Tenn., Nov. 29-30; Columbia, Dec. 2; Birmingham, Ala., 3-5.
"Sinbad"—Winter Garden, New York City, indef.
"Saving Grace, The"—Empire, New York City, indef.
"Sleeping Partners"—Bijou, New York City, indef.
"Sometime"—Shubert, New York City, indef.
Stone, Fred—Colonial, Chicago, indef.
"Stitch in Time, A"—Fulton, New York City, indef.
"Seventeen"—Plymouth, Boston, indef.
"Seven Days' Leave"—Imperial, Chicago, Ill., 25-30; Philadelphia, 2-9.
"She Walked in Her Sleep"—Standard, New York City, 25-30.
"Twin Beds"—Olympic, Chicago, indef.
"Tea for Three"—Maxine Elliott, New York City, indef.
"Three Faces East"—Cohan & Harris Theatre, New York City, indef.
"Tailor Made Man."
"Three Faces East"—Olympic, Chicago, indef.
"Three Wise Fools"—Criterion, New York City, indef.
"Tiger Rose"—Tremont, Boston, 25-30.
"Tiger! Tiger!" (with Frances Starr)—Belasco, New York, indef.
"Thurston Howard"—Trenton, N. J., 25-30.
"Tillie"—Baltimore, Md., 25-30.
"Up in Mabel's Room"—Park Square, Boston, indef.
"Under Orders"—Eltinge, New York City, indef.
"Unknown Purple, The"—Lyric, New York City, indef.
"Voice of McConnell' (Chauncey Olcott)—Grand, Chicago, Ill., indef.
Warfield, David—Manhattan Opera House, New York City, indef.
"Ziegfeld Midnight Frolic"—New Amsterdam Roof, New York City, indef.
"Ziegfeld Follies"—Pittsburgh, 25-30.
"When East Is West"—A. of M., Baltimore, Md., 9-14.

COLUMBIA CIRCUIT

"Al Reeves' Big Show"—Gayety, Rochester, 25-30; Syracuse, N. Y., Dec. 2-4; Utica, 5-7.
"Best Show in Town"—Casino, Philadelphia, 25-30; Miner's 149th St., New York, Dec. 2-7.
"Beauty Trust"—Gayety, Buffalo, 25-30; Gayety, Rochester, Dec. 2-7.
"Behman Show"—Gayety, Toronto, Ont., 25-30; Gayety, Buffalo, Dec. 2-7.
"Bon Tons"—Akron, O., 25-27;—Youngstown, 28-30; Star, Cleveland, Dec. 2-7.
"Bostonians"—Bridgeport, Conn., 28-30; Colonial, Providence, Dec. 2-7.
"Bowery"—Empire, Toledo, O., 25-30; Lyric, Dayton, O., Dec. 2-7.
"Burlesque Review"—Lyric, Dayton, 25-30; Olympic, Cincinnati, Dec. 2-7.
"Burlesque Wonder Show"—Olympic, Cincinnati, 25-30; Chicago, Dec. 2-7.
"Ben Welch"—Gayety, Boston, 25-30; Columbia, New York, Dec. 2-7.
"Cheer Up America"—Star and Garter, Chicago, 25-30; Berchel, Des Moines, Iowa, Dec. 1-4.
Dave Marion's—People's, Philadelphia, 25-30; Palace, Baltimore, Dec. 2-7.
"Follies of the Day"—Miner's 149th St., New York, 25-30; Casino, Brooklyn, Dec. 2-7.
"Girls de Looks"—Orpheum, Paterson, 25-30; Majestic, Jersey City, Dec. 2-7.
"Golden Crooks"—Empire, Newark, 25-30; Casino, Philadelphia, Dec. 2-7.
"Girls of the U. S. A."—Open 18-25; Gayety, St. Louis, Dec. 2-7.
"Hip, Hip, Hooray"—Colonial, Providence, 25-30; Casino, Boston, Dec. 2-7.
"Hello America"—Syracuse, 25-27; Utica, 28-30; Gayety, Montreal, Can., Dec. 2-7.
Harry Hastings—Palace, Baltimore, 25-30; Gayety, Washington, Dec. 2-7.
Irwin's Big Show—Gayety, Pittsburgh, 25-30; Youngstown, O., Dec. 2-4; Akron, 5-7.
Lew Kelly Show—Jacques, Waterbury, Conn., 25-30; Hurtig & Seamon's, New York, Dec. 2-7.
"Liberty Girls"—Majestic, Jersey City, 25-30; Peoples, Philadelphia, Dec. 2-7.
Mollie Williams' Show—Gayety, Washington, 25-30; Gayety, Pittsburg, Dec. 2-7.
"Maids of America"—Berchel, Des Moines, Iowa, 24-28; Gayety, Omaha, Nov. 30-Dec. 6.
"Majestic"—Gayety, St. Louis, 25-30; Star & Garter, Chicago, Dec. 2-7.
"Merry Rounders"—Gayety, Kansas City, 25-30; open Dec. 2-7; Gayety, St. Louis, 9-14.
"Million Dollar Dolls"—Gayety, Detroit, 25-30; Gayety, Toronto, Ont., Dec. 2-7.
"Oh, Girl"—Casino, Boston, 25-30; Grand, Hartford, Conn., Dec. 2-7.
"Puss, Puss"—Empire, Albany, 25-30; Gayety, Boston, Dec. 2-7.
"Roseland Girls"—Columbia, Chicago, 25-30; Gayety, Detroit, Dec. 2-7.
Rose Sydell's—Empire, Brooklyn, 25-30; Empire, Newark, Dec. 2-7.
Sam Howe's Show—Casino, Brooklyn, 25-30; open Dec. 2-7; Orpheum, Paterson, 9-14.
"Sight Seers"—Gayety, Montreal, Can., 25-30; Empire, Albany, N. Y., Dec. 2-7.
"Social Maids"—Gayety, Omaha, 23-29; Gayety, Kansas City, Dec. 2-7.
"Sporting Widow"—Star, Cleveland, 25-30; Empire, Toledo, Dec. 2-7.
Star and Garter Shows—Newburgh, N. Y., 25-27; Orpheum, Paterson, Dec. 2-7.
"Step Lively Girls"—Grand, Hartford, Conn., 25-30; Jacques, Waterbury, Conn., Dec. 2-7.

(Continued on page 31.)

Clipper LETTER BOX

In order to avoid mistakes and to insure the prompt delivery of the letters advertised in this list, a POSTAL CARD must be sent requesting us to forward your letter. It must be signed with your full name and the address to which the letter is to be sent, and the line of business followed by the sender should be mentioned.

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Burkhardt, W.	Galford, Chas.	Jones, Gatty W.	Leahy, Chas.	McManus, Geo.	Ryan, Joe	Whitesides, J. A.
Bailey, G. L.	Gibney, Wm.	Jones D.	Lansdowne, Robt.	Martell, Art	Rajah, Prince	White, Elmore
Bertrand, F.	Hennessey, F. X.	Kinzley, Phil	Lancaster, John	Newhart, Chas.	Sutherland, Roy	
Brenier, Dias	Hillman, F. P.	Kirk, Mr.	La Cour, Harry	Nelson, Prince	Slater, Jos. H.	
Elliott, Max C.	Howard, Gene	Kent, Richmond	Morgan, Adrian	Pullen, Chas.	Van Dyke, H. W.	

LADIES

Adams, Mae	Boland, Myrtle	Ellis, Mrs.	Hills, Anna	Morgan, Hilda	Rochester, Nina	Smith, Lily W.
Amerine, Gladys	Botsford, Della	Fearell, Essie	Hebron, Marion	O'Neill, Peggy	Sage, Verne	Silver, Evelyn
Arnold, Lucia	Clifford, Elsa	Frazee, Frances	La Roy, Pansy	Richardson, Edyth	Mayhew, Stella	Thompson, Betty
Astor, Mrs. Guy	Diaz, Virginia	Farinella, Mrs. M.	Lockhart, Mabel	Raymond, Mildred	Sweet, Dolly	Tangley, Pearl
Bernhardt, Miss H.	Dunn, Maud		La Mar, Babe	Russe, Irene	Howard, Jessie V.	White, Beneta
Bennett, Billie	Desmond, Mae	Hilton, Margie	Lea, Emilie	Quintine, Frances	Sullivan, Leila I.	Woodley, Mrs.
	Delany, Margie	Harlowe, Beatrice	La Coure, Marie	Reid, Virginia V.	Scott, Mattie	

KERR & WESTON
Getting Along in Vaudeville
New Act in Preparation by
EDDIE MADDEN and FRANK HALE

About You! And You!! And You!!!

(Continued from page 21 and on 32)

Peggy O'Neil has joined the cast of "By Pigeon Post," which opened at the George M. Cohan Theatre last Monday.

William Tallman, manager of the Ceramic Theatre, East Liverpool, O., became the father of a baby girl last week.

J. J. Todd, one of the advance men of the S. W. Brundage Shows, is located for the winter at Pasadena, Cal.

Constance Caufman, prominent in stock circles, has recovered from a serious attack of Spanish influenza.

C. E. Merriman, of the Ceramic Theatre, East Liverpool, Ohio, is the father of a baby boy, born last week at his home in that city.

Michael Nobletti, a motion picture theatre manager, was fined $100 last week for letting minors into the Regal Theatre, at 2083 Third avenue.

Richard Lambert had his suit against the Vitgraph for $25,000 dismissed by Supreme Court Justice Donnelly last week. The Vitagraph Company was awarded costs of $108.

DEATHS OF THE WEEK

LOUIS STERN, a well known advance agent, died November 22 at his home in this city. While he had continued to work almost up to the very last he had been ailing for a long time. Of recent years he was associated with William Morris, and for him did the advance work for the Harry Lauder tours. Stern was a member of the Friars.

THOMAS ODELL, late of Armstrong and Odell, Fitzgerald and Odell and Al G. Fields Minstrels, died on November 13 from tuberculosis. His body was shipped to his home and the funeral was held under the auspices of the Dayton Ohio B. P. O. E., No. 58, of which order he was a member. He is survived by his wife, Anna Armstrong.

RICHARD LEESTER, for eight years a member of the May Bell Mark Company, really named Bob Watts, died on Nov. 5 at Port Nichols. His body was interned at Midland on Nov. 7.

ARTHUR MADDEN, a vaudeville actor doing an eccentric dance and monologue act, died at Memphis, Tenn., on Nov. 18. He was twenty-eight years of age and a resident of Hoboken. He is survived by his wife, parents, four brothers and two sisters. Services were held at the Campbell Funeral Church, on Saturday at 2 o'clock.

WALTON HILL, aged 88, father of Anna G. Hess, of St. Johnsville, N. Y., died at Buhl, Idaho, from a stroke of apoplexy on Nov. 16. He was well known in the profession. The funeral was held in St. Johnsville, New York.

TOMMY ODELL, late of the team of Armstrong and Odell, and reported ill in these columns several weeks ago, died last week of tuberculosis in New York. His body was taken care of by the Dayton Lodge of Elks No. 58 and buried in that city. Anna Armstrong, a wife, survives him.

MRS. LAURA B. NEWMAN, a motion picture actress who came to this city in September to play character roles with the Biograph Company, died in the Presbyterian Hospital last week. She was born fifty-two years ago in Ovid, Ill., and began her stage career while young. She retired and took up her residence in Detroit upon her marriage to the late Louis Frank Newman, a financier and mining promoter of that city. She is survived by one son, Lieutenant G. Barden Newman, of the United States Flying Corps, stationed at Miami, Florida.

ZELMA WHEELER, formerly of Wheeler and Vedder, and Wheeler and Heclow, and recently known as one of the LaDean Sisters died in Pittsburgh of pneumonia, Nov. 17. She was about thirty-six years old. Interment was in Calvary cemetary in Pittsburgh.

M. S. LUDICK, formerly a theatrical manager, died in Chicago last week. He managed the Crescent Theatre in Milwaukee, Wisconsin, at one time.

Read The Clipper Letter List

GOODWIN ABANDONS TOUR

Nat C. Goodwin, who has been appearing in "Why Marry?" on tour, is on his way from Terre Haute to New York, having abandoned the tour to have his eyes treated.

While in Kansas City, Mo., recently, he made the mistake of using a chloroform liniment as an eye wash and burned his eyes. Nevertheless, he continued his tour until last week, when he was forced to give it up. The company will end its tour on Nov. 30 in Cincinnati, but may resume it in Cleveland during Christmas week. Goodwin's part will be taken by Ernest Lawford meanwhile.

DIXON LEASES HARRIS THEATRE

Thomas Dixon will take possession on Jan. 1 of the Harris Theatre, which he has acquired from Selwyn and Company for the balance of the term of the present lease. His first production will be "The Invisible Foe," a drama by Walter Hackett, rehearsals of which are well under way.

Dainty Singing Cycling Maids and Comedian
Direction—I. KAUFMAN

If You Dig Up AN IDEA
for a popular song
CASPER NATHAN
SPECIAL WRITER
will revise and complete it for publication. Send stamp for detailed explanation. 604 Garrick Bldg., Chicago, Ill.

SMILING NELLIE WATSON
SOUBRETTE
DAVE MARION'S "AMERICA'S BEST"

MATTIE DELECE
The Million Dollar Doll
Ingenue "Best Show in Town"

NEW YORK ATTRACTIONS

BELASCO Theatre, West 44th St. Eves. 8.20. Mats. Thurs. & Sat. 2.20
DAVID BELASCO PRESENTS
FRANCES STARR
In "TIGER! TIGER!"
A new play by Edward Knobloch.

REPUBLIC W. 42d St. Eves. 8.15. Mats. Wed. & Sat. at 2.15.
A. H. WOODS PRESENTS
FLORENCE REED
in
"ROADS OF DESTINY"
A New Play in a Prologue and 4 acts.
By Channing Pollock.

Charles Dillingham Presents
"EVERYTHING"
at the
HIPPODROME
A Mammoth Musical Spectacle by R. H. Burnside.
Mats. Daily. Best Seats, $1.

B. F. KEITH'S **PALACE**
Broadway & 47th St. Mat. Daily at 2 P. M. 25, 50 and 75c. Every Night 25-50-75-$1-$1.50
CHRISTIE McDONALD, CLINTON CRAWFORD, ADELAIDE & HUGHES, WELLINGTON CROSS, "REBUILDING BROKEN LIVES," "WHAT GIRLS CAN DO," DE LEON & DAVIES.

NEW AMSTERDAM Theatre, W. 42d St. Evs. 8.15. Mats. Wed. & Sat. 2.15.
KLAW & ERLANGER'S NEW MUSICAL COMEDY
THE GIRL BEHIND the GUN

LIBERTY Theatre, W. 42nd St. Eves. at 8.20. Mats. Wed. & Sat., 2.20.
JOHN CORT PRESENTS
The Rainbow Division of Musical Comedies
GLORIANNA
With **ELEANOR PAINTER**

HUDSON W. 44th St. nr. B'way. Evs. 8.30. Mats. Wed. & Sat. 2.30.
"A Million-Dollar Success."—Globe.
A. H. WOODS Presents
LOUIS **MANN** SAM **BERNARD**
in **FRIENDLY ENEMIES**
By Samuel Shipman and Aaron Hoffman.

ELTINGE Theatre, West 42nd St. Eves. at 8:30. Mats. Wed. & Sat. 2:30.
A. H. WOODS PRESENTS
UNDER ORDERS
With SHELLEY HULL & EFFIE SHANNON

EMPIRE B'way & 40th St. Eves. 8.15 Mats. Wed. & Sat. at 2.15.
CHARLES FROHMAN PRESENTS
CYRIL MAUDE
In C. Haddon Chambers' Comedy
THE SAVING GRACE

LYCEUM 45th St. near B'way. Eves. 8.30. Mats. Thurs. & Sat. 2.30.
DAVID BELASCO PRESENTS
DADDIES

OLYMPIC 14th St., Near 3rd Ave
This Week
RECORD BREAKERS
Next Week—BROADWAY BELLES

BROOKLYN THEATRES

STAR Jay nr. Fulton St. Tel. Main 1893 Mat. Daily
BROADWAY BELLES
Every Sunday 2 Big Concerts
Wrestling Every Tuesday
Next Week—FRENCH FROLICS

CASINO THEATRE
THIS WEEK
SAM HOWE'S SHOW
Next Week—FOLLIES OF THE DAY

GAYETY THROOP AVE. BROADWAY
THIS WEEK
AUTO GIRLS
SUNDAY CONCERTS
Booked by MORGANSTERN
Gaiety Theatre Bldg., New York

EMPIRE THEATRE
Ralph Avenue and Broadway
THIS WEEK
ROSE SYDELL SHOW
Next Week—20TH CENTURY MAIDS

CRESCENT Fulton and Flatbush Aves. Phone, Main 6853
WORLD'S BEAUTIES
SUNDAY SMOKING CONCERTS
Wrestling, Tuesday; Amateurs, Friday; Army and Navy, Monday; Dance Contest, Thursday.

ESTELLE SULLY
The Black-Eyed Susan of Vaudeville
Formerly Five Sullys. Direction—Bruce Duffie

MAX HAZEL
McDONALD AND CLEVELAND
"CLASSY CONVERSATIONALISTS"
LOEW CIRCUIT Direction—JOE MICHAELS

WIKI
HAWAIIAN ENTERTAINER
DIRECTION—PAT CASEY

SUE STEAD
SINGING, WHISTLING COMEDIENNE

PAUL RUBY
NEVINS & ERWOOD
IN A NEW ACT—"SOME BEAR"

MR. PIPP & MR. PEPP
"A COUPLE OF HIGHBROWS"

MARIE IRVING
WALSH and EDWARDS
SINGING, TALKING and DANCING

FRANK & CLARA LA TOUR
FUNNY CAPERS, NOVELTIES AND BUBBLES
Loew Circuit Direction—Jack Mandel

MERVYN **LE ROY & COOPER** CYLDE
"TWO KIDS AND A PIANO." Dir.—MAX HART
IRVING SHANNON HANDLES THE LAYING OUT PINS

CHESTER A. KINGSTON
THE CHINESE PUZZLE Direction—JAMES PLUNKETT

JOHNNIE RENE
FRANCIS & WILSON
DIRECTION—SAMUEL BAERWITZ

JOE JOESY
RYAN & MOORE
JUST THE TWO OF US

JOHN K. NEWMAN & CO.
In "Our Boys" Up-to-the-Minute, by Chas. H. Smith
DIRECTION—GENE HUGHES

BILLY WOLGAST & GIRLIE
UNIQUE BITS OF VERSATILITY

MARIAN DEAVER
SINGING COMEDIAN IN VAUDEVILLE

DIRECTION—CHAS. BORNHAUPT
DICK **FITZGERALD & CARROLL** JACK
THE LAST OF THE FOUR HUNDRED

BROWN'S DOGS
DIRECTION SHANNON CORP.—G. MILLER

WILL AL.
GRUNDY & YOUNG
TWO CHAUFFEURS
Singing, Dancing and Comedy Direction—HARRY SHEA

Bert Howard & Elsa Graf
IN
THE JUGGLER'S DREAM
BOOKED SOLID Direction—EDW. S. KELLER

BILL NELL
WALMSLEY and LEIGHTON
In "SIMP-SON" 14 Minutes of Fun in "One."

GEO. W. TOWNSEND
In "KING BOLO"
AN ORIENTAL MUSICAL COMEDY SURPRISE—6 PEOPLE

RUTH GOODWIN
THE SINGLE GIRL WITH THE DOUBLE VOICE

BILLY AND IRENE TELAAK
Direction—FRANK DONNELLY

MABEL **THE BELLDAYS** BILLY
Wholesale Laughter Dealers, in an Original, Versatile Comedy Creation,
introducing "THE LADY OF THE FALLS"
Direction—ROSE & CURTIS

FEATURING THEIR OWN SONGS AND JAZZ FINISH
EDNA & MACEO PINKARD
IN "BLUES ASSASSINATORS"
Communicate with us, care of Shapiro, Bernstein & Co., New York City

KENDALL'S AUTO DOLL
THE MAIDEN OF MYSTERY
The World's Best Mechanical Doll Act Direction—Jack Flynn

DICK **MILLER & VANCE** MURIEL
U. B. O. TIME Direction, LEW GOLDER

OLIVE MAY
IN SONGS DIRECTION—JACK MANDEL

BABE ANDERSON presents
MAJOR, MINOR and SCALE
3 girls, 3 violins and a special drop

JIMMIE AIMEE
COLLINS & NOBLE
In Comedy Oddity "Green and Gray." By John P. Mulgrew. Special Drop.

"PEGGY"
Some Dog! Nuf Sed

ROUTES OF COMPANIES

(Continued from page 28)

"Twenty Century Maids"—Columbia, New York City, 25-30; Empire, Brooklyn, Dec. 5-7.
"Watson's Beef Trust"—Hurtig & Seamons, New York, 25-30; Park, Bridgeport, Dec. 5-7.

AMERICAN CIRCUIT

American—Gayety, Milwaukee, 25-30; Gayety, Minneapolis, Dec. 2-7.
"Auto Girls"—Gayety, Brooklyn, 25-30; Wrightstown, N. J., Dec. 5-7.
"Aviator Girls"—Standard, St. Louis, 25-30; Terre Haute, Ind., Dec. 1; Majestic, Indianapolis, 2-7.
"Beauty Revue"—Wrightstown, N. J., 28-30; Gayety, Philadelphia, Dec. 2-7.
"Big Review"—Cadillac, Detroit, 25-30; Englewood, Chicago, Dec. 2-7.
"Blue Birds"—Majestic, Indianapolis, 25-30; Gayety, Louisville, Dec. 2-7.
"Broadway Belles"—Star, Brooklyn, 25-30; Olympic, New York, Dec. 2-7.
"French Frolics"—Empire, Hoboken, 25-30; Star, Brooklyn, Dec. 2-7.
"Follies of Pleasure"—Gayety, Philadelphia, 25-30; Camden, N. J., Dec. 2-4; Chester, Pa., 5-7.
"Frolics of the Nite"—Grand, Worcester, 25-30; Howard, Boston, Dec. 2-7.
"Girls from the Follies"—Gayety, Minneapolis, 25-30; Star, St. Paul, Dec. 2-7.
"Grown Up Babies"—Gayety, Philadelphia, 25-30; Chester, Dec. 2-4; Camden, 5-7.
"Girls from Joyland"—Camden, N. J., 25-27; Chester, Pa., 28-30; Bristol, Dec. 2; Easton, 3; WilkesBarre, 4-7.
"Hello Paree"—Penn Circuit, 25-30; Gayety, Baltimore, Dec. 2-7.
"High Fliers"—Crown, Chicago, 25-30; Gayety, Milwaukee, Dec. 2-7.
"Innocent Maids"—Star, Toronto, Ont., 25-30; Garden, Buffalo, Dec. 2-7.
"Jolly Girls"—Englewood, Chicago, 25-30; Crown, Chicago, Dec. 2-7.
"Lid Lifters"—Lyceum, Columbus, O., 25-30; Wheeling, W. Va., Dec. 2-4; Newcastle, Pa., 5; Beaver Falls, 6; Canton, O., 7.
"Midnight Maidens"—Century, Kansas City, 25-30; Standard, St. Louis, Dec. 2-7.
"M'le-a-M'nute Girls"—Empire, Cleveland, 25-30; Cadillac, Detroit, Dec. 2-7.
"Military Maids"—Lyceum, Washington, 25-30; Trocadero, Philadelphia, Dec. 2-7.
"Mischief Makers"—Schenectady, N. Y., Nov. 27-30; Amsterdam, Dec. 2; Watertown, 3; Oswego, 4; Niagara Falls, 5-7.
"Monte Carlo Girls"—Majestic, Scranton, Pa., 25-30; Binghamton, N. Y., Dec. 2-3; Schenectady, 4-7.
"Orientals"—Sioux City, Iowa, 24-26; Century, Kansas City, Dec. 2-7.
"Parisian Flirts"—Oswego, 27; Niagara Falls, N. Y., 28-30; Star, Toronto, Ont., Dec. 2-7.
"Pennant Winners"—Howard, Boston, 25-30; Gayety, Brooklyn, Dec. 2-7.
"Peacemakers"—Plaza, Springfield, Mass., 25-30; Grand, Worcester, Dec. 2-7.
"Pirates"—Chester, Pa., 25-27; Camden, N. J., 28-30; Wrightstown, N. J., Dec. 2-4; Trenton, 5-7.
Pat White Show—Gayety, Baltimore, 25-30; Lyceum, Washington, Dec. 2-7.
"Paris By Night"—Gayety, Louisville, 25-30; Lyceum, Columbus, Dec. 2-7.
"Razzle Dazzle Girls"—Star, St. Paul, 25-30; Sioux City, Iowa, Dec. 1-4.
"Record Breakers"—Olympic, New York, 25-30; Plaza, Springfield, Mass., Dec. 2-7.
"Social Follies"—Garden, Buffalo, 25-30; Empire, Cleveland, Dec. 2-7.
"Speedway Girls"—Newcastle, Pa., 28; Beaver Falls, 29; Canton, O., 30; Victoria, Pittsburg, Dec. 2-7.
"Tempters"—Victoria, Pittsburgh, 25-30; Penn Circuit, Dec. 2-7.
"Trail Hitters"—Bristol, Pa., 18; Easton, 19; Wilkes-Barre, 20-23; Majestic, Scranton, Dec. 2-7.
"World Beaters"—Wrightstown, N. J., 25-27; Trenton, 28-30; Empire, Hoboken, Dec. 2-7.

PENN CIRCUIT

Monday—McKeesport, Pa.
Tuesday—Uniontown, Pa.
Wednesday—Johnstown, Pa.
Thursday—Altoona, Pa.
Friday—Columbia, Pa.
Saturday—York, Pa.

U. S. LIBERTY THEATRES
(Week of Dec. 2)

Devens—First half, Marie Dressler; last half, "Come On In."
Upton—First half, "Come On In"; last half, Marie Dressler.
Merritt—First half, "Tick, Tock, Girls"; last half, "It Pays to Advertise."
Dix—First half, Kitty Francis; last half, Pictures.
Meade—First half, "Fads and Fancies" (all week).
Lee—First half, "Pair of Sixes"; last half, "Hearts of the World."
Jackson—First half, Pictures; last half, Camp Show.
Gordon—First half, Pictures; last half, "Hearts of the World."
Sevier—First half, Pictures; last half, Vaudeville.
Hancock—First half, Mercedes; last half, **"Stop, Look and Listen."**
Wheeler—First half, Special Pictures; last half, Mercedes.
McClellan—First half, "Keep Smiling"; last half, May Ward Co.
Humphreys—First half, Martini Vaudeville Co.; last half, Camp Show.
Beauregard—First half, Pictures; last half, "Nothing But the Truth."
Logan—First half, Special Pictures (all week).
Travis—First half, Woolfolk's Musical Stars (all week).
McArthur—First half, Max Bloom Co. (all week).
Bowie—First half, Pictures; last half, Vaudeville.
Sill—First half, La Salle Stock Co. (all week).
Funston—First half, Orpheum Follies (all week).
Dodge—First half, Beauty Shop; last half, Maude Powell.
Grant—First half, "Vanity Fair"; last half, Camp Show.
Custer—First half, Vaudeville; last half, Pictures.
Pike—First half, Camp Show; last half, "Watch Your Step."
Sherman—First Half, Feature Pictures (all week).

MINSTRELS

Fields, Al G., Greater Minstrels—Jackson, Tenn., Dec. 2; Paducah, Ky., 3; Owensboro, 4; Henderson, 5.
O'Brien, Neil—Hartford, Ct., 28-30.
"Rabbit Foul" (F. S. Wolcott, Mgr.) Fort Gibson, Miss., indef.

TABLOIDS

Zarrow's "American Girls"—Casino, Washington, D. C., 25-30.
"Yip Yip Yank" Co.—Arcade, Connellsville, Pa., 25-30.
"Zig Zag Town Girls"—Hippo, Parkersburg, W. Va., 25-30.

STOCK

All Star Players—Lowell, Mass., indef.
Alcazar Players—Alcazar Theatre, Portland, Ore., indef.
Bessey Stock—Racine, Wis., indef.
Blaney Stock Co.—Colonial, Baltimore, indef.
Blaney Stock Co.—Cleveland, O., indef.
Bunting, Emma—14th St., New York City, indef.
Brissac, Virginia, Stock—Strand, San Diego, Cal., indef.
Cutter Stock Co.—Clearfield, Pa., 25-30.
Columbia Stock Co.—
Castle Square Stock Co.—Castle Square, Boston, indef.
Central Square Players—Lynn, Mass., indef.
Comerford Players—Lynn, Mass., indef.
Cooper Baird Co.—Zanesville, O., indef.
Crown Theatre Stock Co. (Ed. Rowland)—Chicago, indef.
Corson Stock Co.—Chester Playhouse, Chester, Pa., indef.
Chase-Lister Co.—Lexington, Nebr., Dec. 2-7.
Dominion Players—Winnipeg, Manitoba, Can., indef.
Ebey Stock Co.—Oakland, Cal., indef.
Empire Players—Salem, Mass., indef.
Enterprise Stock Co.—Chicago, indef.
Enterprise Stock Co.—Green Bay, Wis., indef.
Grand Theatre Stock Co.—Tulsa, Okla., indef.
Gardiner Bros. Stock Co.—Palace, Oklahoma City, Okla., indef.
Hippodrome Stock Co.—Oakland, Cal., indef.
Hyperion Players—New Haven, Conn., indef.
Hudson Theatre Stock Co.—Union Hill, N. J., indef.
Howard-Lorn Stock—National, Englewood, Ill., indef.
Hawkins-Webb Co.—Majestic, Flint, Mich., indef.
Harrison—White Stock—Bijou, Quincy, Ill., indef.
Holmes, W. Hodge—Lyceum, Troy, N. Y., indef.
Hathaway Players—Brockton, Mass.
Knickerbocker Players—Buffalo, N. Y., indef.
Keith Stock—Columbia, O., indef.
Liscomb Players—Majestic, San Francisco, Cal., indef.
La Salle Stock—Orpheum, Philadelphia, indef.
Liberty Stock—Stapleton, S. I., indef.
Liberty Players—Norumbega Park, Boston, indef.
Liberty Players—Strand, San Diego, Cal.
Lily Stock Co.—Erie, Pa., indef.
Mae Desmond Players—Philadelphia, indef.
Malden Stock Co.—Malden, Mass., indef.
Majestic Players—Butler, Pa., indef.
Minturn Stock Players—Milwaukee, Wis., indef.
Moses & Johnson Stock—Stapleton, N. Y., indef.
Morosco Stock—Los Angeles, indef.
Martin, Lewis, Stock Co.—Fox, Joliet, Ill., indef.
Nellie Booth Players (Nellie Booth, Mgr.)—Kenyon, Pitt, Pa., indef.
Northampton Players—Northampton, Mass., indef.
Oliver Otis Players—Auditorium, Kansas City, indef.
Pickert Stock Co.—Watertown, N. Y., 25-30.
Princess Players—Des Moines, Ia.
Permanent Players—Orpheum, Moose Jaw, Sask., Can., indef.
Permanent Players—Lyceum, Paterson, N. J., indef.
Peck, Geo.—Opera House, Rockford, Ill., indef.
Pinney Theatre Stock Co.—Boise, Ida., indef.
Poli Players—Bridgeport, Conn., indef.
Poli Stock—Poli's, Hartford, Conn., indef.
Phelan, F. V.—Halifax, N. S., indef.
Pollack, Edith, Stock Co.—Diamond, New Orleans, indef.

30 PARODIES IN BULLETIN

Included in the Contents of McNally's Bulletin No. 4, are thirty parodies, not three, as stated in a recent announcement.

WILLIAM F. (Billy) HARMS
HOBOKEN, N. J.
THEATRICAL ENTERPRISES
(Member of T. B. C.)

GOING BIG!
The Great American March Song
"America, Our America"
By STEPHEN J. MOONEY
Now Showing at Leading Theatres.
THE
"Entre Nous" Music Co. Pub.
Office and Studio, c/o Wm. H. Nelson, Arranger of Music, 1531 Broadway (Astor Theatre Building), Room 403, New York.
Profession Invited to Try Our Songs.

JOE SHEFTELL'S
8 BLACK DOTS
in "Celebrating Day in Tennessee"
PERSONAL DIRECTION—I. KAUFMAN

X. L. HARRIS Loew's Metropolitan Now J. C. PAYNE
EXPOSITION JUBILEE 4
HARMONY PERSONIFIED
C. C. ROSEMOND E. J. McKINNEY

ALWAYS A HIT
HARLAN E. KNIGHT & CO.
In "THE CHALK LINE"
Direction—LEW GOLDER

PICARD BROS.
COMEDY BAR ACT
Direction—JACK FLYNN

Frank—Rose & Thorn—Olive
A Sparkling Spatter of Song and Chatter
DIRECTOR—ALF. T. WILTON

STOVALL SEDGWICK SEYMOUR
3 RED HOTS
In "Darktown Kapers"
Singing, Dancing and Comedy Talk—In Vaudeville

BUD LUCILE
MINUS & BRYANT
Big and Little Casino
IN SONGS, DANCES, COMEDY

Harry Fraser & Edward Finley
IN "SKIRTS" A MELODRAMATIC NOVELTY BY RITA WELMAN

BOB & ELVA STANLEY
COMEDY WIRE ACT Direction—LEVEY & JONES

STEIN'S
FOR THE STAGE FOR THE BOUDOIR
MAKE-UP

JUST OUT

LATEST AND GREATEST
THE NEW

McNALLY'S BULLETIN No. 4

Price, One Dollar Per Copy.

Gigantic collection of 152 pages of all new comedy material containing the grandest assortment that has ever been offered the vaudeville artist in this or any other country in the world.

McNALLY'S BULLETIN No. 4 contains the following gilt-edge, up-to-date comedy material:
23 SCREAMING MONOLOGUES. Each one a positive hit.
15 ROARING ACTS for two males. Eact act an applause winner.
13 ORIGINAL ACTS for male and female. They'll make good on any bill.
30 SURE-FIRE PARODIES on all of Broadway's latest song hits.
2 ROOF-LIFTING TRIO ACTS. These acts are 24 karat, sure-fire hits.
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AN ACT FOR TWO FEMALES. This act will positively make good.
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A GREAT BURLESQUE entitled "Hotel de Graft." It's bright, breezy and bubbles over with wit.
12 MINSTREL FIRST-PARTS with side-splitting jokes and hot-shot cross fire gags.
GRAND MINSTREL FINALE entitled "The Prise." Full of laughs.
HUNDREDS of cross-fire jokes for side-walk conversation for two males and male and female.
BESIDES other comedy material which is useful to the vaudeville performer.

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In Vaudeville. Featured with "ON THE HIGH SEAS." Orpheum and U. B. O. Time. Direction H. B. Marinelli.

WANTED QUICK

MUSICAL COMEDY PEOPLE
No. 2 Company Opening Dec. 2d
GOOD LIVE AGENT
EXPERIENCED CHORUS GIRLS
$20 Weekly—and Fares—Safe, Solid Management
BATES BROS, Opera House, Athol, Mass.

ABOUT YOU! AND YOU!

(Continued from pages 21 and 29)

John Craig and Mary Young, his wife, have arrived in New York after a year in France.

John McGowan is a member of the cast of "Take It From Me" at the Pitt Theatre in Pittsburgh.

Helen Francis Bolton opened Monday night in "Oh, Lady, Lady," at the Lyric Theatre, Philadelphia.

Robert W. Wayne, formerly manager of the Alhambra, is to go to St. Louis, Mo., to manage the Keith Theatre in that city.

Lester Scharff, until recently with Henry W. Savage, has joined Chamberlain Brown. He will look after the musical department hereafter.

Albert Brown, Katherine Kaelred, Florence Edney and Rose Coghlan are with the first company in "The Man Who Stayed At Home."

Ivy Troutman, Wilfred Young, Teresa Dale, Grace Louise Anderson, Graham Velsey, George Kinnear and Robert Tabor were in the organization that aided John Craig and Mary Young in France.

Pat Garon has replaced Robert W. Wayne as manager of the Alhambra and C. E. Workman, formerly treasurer of Keith's Jersey City Theatre, has been made treasurer of the same house.

STOCKS AND REPERTOIRE

(Continued from page 12)

BAKER STOCK REOPENS

PORTLAND, Ore., Nov. 21.—The Baker Stock Company under the management of Milton W. Seaman, reopened this week with "Rich Man Poor Man" as the bill. During the time the company was closed, on account of the epidemic, which started October 9, two members left. They were Betty Brice, leading woman, and Ben Erway, juvenile man. They have been replaced by Olive Templeton and Irving Kennedy. "Sis Hopkins" will be the bill for Thanksgiving week.

SHERWIN JOBBING WITH POLI

NEW HAVEN, Conn., Nov. 21.—Walter Sherwin is jobbing this week with the Hyperion Players, having been specially engaged for "The Woman on the Index," this week's bill.

KELSO PLAYS IN "13TH CHAIR"

UNION HILL, Nov. 21.—Vernon Kelso was specially engaged this week to play his original role, Mason, in "The 13th Chair," the bill being presented by the Keith Players at the Hudson Theatre.

BLANEY ENGAGES CONTERNO

Giovani Conterno has been engaged by Charles and Harry Blaney as orchestra conductor for their stock company at the Yorkville Theatre.

PLAYERS JOIN GLASER CO.

CLEVELAND, O., Nov. 21.—Lucille Crane, ingenue, and Virginia Howell, second woman, have joined the Vaughan Glaser Stock Company, and open next Monday.

DRAMATIC AND MUSICAL

(Continued from page 10)

NEW MAETERLINCK PLAY IS PRODUCED BY WINTHROP AMES

"THE BETROTHED"—A play in three acts and twelve scenes by Maurice Maeterlinck, translated by Alexander Taixeira de Mattos and produced Monday evening, November 18, at the Shubert Theatre, by Winthrop Ames.

CAST.

Tyltyl	Reggie Sheffield
The Fairy Berylune	Mrs. Jacques Marten
Milette	Boots Wooster
Belline	Winifred Lenihan
Jalline	Gladys George
Almette	May Collins
Roselle	June Walker
Rosarelle	Flora Sheffield
Destiny	Maurice Cass
The Veiled Figure	Theresa Duncan
The Miser	Cecil Yapp
Light	Edith Wynne Matthison
Granny Tyl	Inda Palmer
Gaffer Tyl	Wallis Clark
The Great Ancestor	Augustin Duncan
The Great Peasant	Henry Carvill
The Great Mendicant	Elwyn Eaton
The Rich Ancestor	Allen Thomas
The Sick Ancestor	Barry Macollum
The Drunken Ancestor	Claude Cooper
The Murderer Ancestor	Georges Du Bois
The Littlest Child	Ivy Ward
The Last Born	George Wolcott
Mummy Tyl	Ethel Brandon
Mytyl	Betty Hilburne
Daddy Tyl	Henry Travers
Neighbor Berlingot	Mrs. Jacques Martin
Joy Berlingot	Sylvia Field

Other characters were were four of Tyltyl's children; eleven grandchildren, and nine great grandchildren.

With the production of "The Betrothal" a comparison with "The Bluebird," of which it is the sequel, is natural, and, while there is less originality and more philosophy in the new work, it is none the less beautiful even though it is less idyllic.

In "The Betrothal" the children have grown to young man and young womanhood. Tyltyl, the wood chopper's son, has reached the age of sixteen. In his bedroom he is visited by the Fairy Berylune who takes him on the journey by which he is to find his true love.

To him it seems natural that his wife should be the daughter of the Butcher, the Beggar, the Miller, the Innkeeper, or one of the others of his playmates. But the fairy decrees otherwise.

Accompanied by Light, Destiny, his playmates and a silent figure in white, Tyltyl is taken into fairy regions, which are symbolic of the soul. Tyltyl wears a magic cap which makes all things possible to him and lets him see what others cannot.

The journey leads to the abode of Tyltyl's ancestors, but they are unable to assist him in his search. Then the party reaches the realm where live Tyltyl's unborn children, grandchildren and great grandchildren, all of whom are a part of him. The searching eyes of these spirits fail to see among Tyltyl's playmates their future mother, but with unrestrained expressions of happiness they discover her in the person of the silent and mysterious white figure who has accompanied the party, unnoticed.

On reaching home, Tyltyl makes the discovery that the silent white figure, recognized by his unborn progeny as his mate, is none other than Joy, the daughter of neighbor Berlingot, who has always been near him, but never before appreciated.

The poet has told this story with charm and simplicity and Manager Ames has given the work a most beautiful production. The performance is in every way worthy of the play, the various characters being portrayed by a degree of excellence equal to that which marked its predecessor, "The Blue Bird."

"REMNANT," A STUDY IN CHARACTER, MAKES FLORENCE NASH STAR

"REMNANT"—A comedy in three acts by Dario Niccodemi and Michael Morton. Produced Tuesday evening, November 19, at the Morosco Theatre, by Charles Emerson Cook.

CAST.

Jules	Orrin Johnson
Tony	George Gaul
Alphonse	Etienne Girardot
Lougon	Ben B. Graham
Manon	Corinne Barker
Emilie	Dorothy Cheston
"Remnant"	Florence Nash
Maid	Marie Bruce

In arranging "Remnant" for the American stage, Michael Morton has left little of the Gaelic flavor which must have been in the original version that found much favor with Parisian theatregoers. London, also, has seen it with approval.

The action of the play takes place in 1840. "Remnant," the chief character, takes her name from the fact that she is too much child and too little woman for her years. She is a waif of the streets of Paris, and, one day, finds her way to the studio of Tony, a young engineer. Tony, at the time, has an entanglement with another girl, but this does not prevent him from taking "Remnant" under his wings.

Under his protection she grows into civilization, but the transition is slow. She is always offending because her ingenuousness impels her to speak her thoughts of others, and this frankness keeps her in the eyes of others as a species of child more feared than endeared.

But her natural honest qualities, coupled with a natural wisdom, together with her affection for her benefactor, in the end bring happiness to both.

Florence Nash, who, in this play, makes her debut as a star, won a pronounced personal success. She made "Remnant" a person of charming simplicity and held her audience from the time she appeared in rags until, when partially transformed to a woman of the world, she wears the latest style in frocks. We say partially, because she never entirely loses her frankness. It is merely modified by the sophistry she tries so hard to acquire.

George Gaul, as Tony, acted with fervor and made the character prominent. He was manly and forceful.

Orrin Johnson, Etienne Girardot and Corinne Barker, all give portrayals of well drawn characters.

The presentation of "Remnant" marks the debut of Charles Emerson Cook as a producer and the selection of the various members in the cast reflects credit on his judgment.

WHAT THE DAILIES SAY.

Sun—*Miss Nash scored personal success.*
Tribune—*Play of little merit.*
Herald—*Miss Nash a winsome star.*
World—*Miss Nash gives appealing performance.*

VAUDEVILLE BILLS

(Continued from page 27)

Comer—Helen Leach Wallin Trio. (Last Half)—Thiesson's Pets—Tony—Rawls-Von Kaufman—Lewis & White—"World Wide Revue."

LANSING, MICH.

Bijou (First Half)—Time & Tile—Doherty & Scalia—Tates Motoring—Norwood & Hall—Curson Sisters. (Last Half)—Gardner's Maniacs—Black & O'Donnell—Little Miss Up-to-Date—Larry Comer—Helen Leach Wallin Trio.

SAGINAW, MICH.

Jeffers Strand (First Half)—Doranto—Cahill & Romine—"Petticoats"—Gardner & Revere—Toots Paka & Co. (Last Half)—Skating Bear—Nadell & Follette—Geo. Lovett & Co.—Nick Hufford—Bobker's Arabs.

SHANNON STOCK CO.

WANTS FIRST CLASS JUVENILE LEADING MAN

With best modern wardrobe; prefer one who can do strong line of specialties. Good salary and long engagement to right person. Show carries twenty-five people, including ten-piece concert orchestra. Playing all return dates. State salary. Send photo in first letter. HARRY SHANNON, Lebanon, O., Nov. 28-30; Aurora, Ind., Dec. 2-7.

ERLAU H. WILCOX PRESENTS

The PICKERT SISTERS STOCK CO.

in Royalty Plays from the Century Play Co. Topping our business of all former seasons at Ilion and Batavia. Watertown, N. Y., Week Nov. 25; Norwich, N. Y., Week Dec. 2.
P. S. Always have opening for strong specialty people who do parts. Can use a good ingenue with specialty or good young specialty team.

AT LIBERTY GUY ASTOR

JUVENILE LEADING MAN, thoroughly experienced in dramatic stock-rep. will consider number one musical comedy. Put over numbers. Ask Harry March! Wardrobe the very best off and on. Reason for adv.—Flu. GUY ASTOR, Lawndale, Summit Co., Ohio.

MOTION PICTURES

TIME LIMIT ON CONTAINERS EXTENDED

FILM MEN GET 6 MONTHS' GRACE

The National Association of the Motion Picture Industry has been advised by the Bureau of Explosives that the time limit in which the old style telescopic film shipping cases may be used, has been extended six months longer, or until July 1, 1919. The new shipping regulations would have gone into effect on December 15 but for the extension.

The information was contained in a letter from W. S. Topping, assistant chief inspector of the Bureau of Explosives, who outlined the following regulations, under which films may be shipped for the next six months:

"'Shipping containers complying with Rule 43 (a) effective October 1, 1914, and purchased prior to May 15, 1918, may be used for the shipment of motion picture film until July 1, 1919, provided that they are securely closed and in good condition, and provided further that, if fitted with telescopic covers, the covers fit tightly against the shoulder of the box body.

"'Leather or web straps, if used, must be in good condition and tightly fastened.

"'String or rope must not be used.'"

The change in the ruling was brought about by the scarcity of metals, used in the manufacture of containers. The regulations, which will become effective on July 1, 1919, are radically different from the present rules governing the shipment of films, and if made effective now would have been exceedingly difficult for the picture concerns to have observed under current conditions.

WANTS BIDS FOR PEACE FILMS

Albert E. Smith, president of the Vitagraph Company, has asked President Wilson to consider selling the American rights to make moving pictures of the coming peace conference in open market, to the highest bidder. The comunication was sent to Washington Saturday, and it was also suggested that a part of the profits of the sale be devoted to the erection of a wing to the Metropolitan Museum of Art, the same to contain a motion picture mausoleum and public projection hall where the best cinema history of the war may be stored and exhibited from time to time in future years.

No definite announcement was made when the members of the Committee on Public Information sailed, as to whether the films would be shown at cost or whether they would yield a profit.

PATHE TO HANDLE KEENAN FILMS

Frank Keenan has been signed by Paul Brunet to produce eight pictures within the next twelve months. Robert Brunton will be associated with Keenan in this venture.

Keenan is entering the film field at this time as an independent actor and producer, with the Pathe, acting as distributor. His first offering will be "Wild Cat." The new company will be called Frank Keenan Productions, Inc., No sordid or sensational pictures will be made, it is said.

LEWIS SIGNS WITH SELECT

Mitchell Lewis has been signed by the Select Picture Corporation as a star. He has appeared in "The Barrier," as 'Poleon, and has already started on "Code of the Yukon." All of Select's stars hitherto have been women, and he is the first man to be starred by the company.

CHAPLINS, SINGLE, BILLED DOUBLE

An astute bit of advertising was brought to light last week by M. Kashin, managing director of the Broadway Theatre. The electric display over the theatre announced the appearance of "Mr. and Mrs. Charlie Chaplin," ostensibly appearing together. However, a reading of the lobby announcements developed the fact that Mildred Harris (Mrs. Chaplin) was appearing in a film entitled "Borrowed Clothes" and that her husband was appearing in his latest mirth provoker, "Shoulder Arms." The simultaneous booking of these two pictures made the "Mr. and Mrs. Chaplin" display possible.

BOOK MRS. CHAPLIN'S PICTURE

Eighteen of twenty-five big film playhouses on Broadway last week made quick contracts for the bookings of "Borrowed Clothes," the Jewel production featuring Mrs. Charlie Chaplin. Her recent marriage to Charlie Chaplin has made her a great drawing card. The following are the theatres which booked the film:

The Broadway Theatre, Academy of Music, Eighty-first Street, Jap Roof Garden, Nemo, Hamilton, Audubon Heights, Classic, Palace, Arcade, S and A, Claremont, Costello, Dykeman, Keystone, Schuyler and the Photoplay.

WILL GET JOBS BACK

The World Pictures Corporation has sent a letter to each one of its employees in the army, navy and the marines to the effect that their former places with the company are being held open for them until they are mustered out of the service and are ready to resume work in civilian life. Over eighty men in the employ of the World at the outbreak of the war are with the colors and, while some have been distinguished for bravery and some wounded, none are known to have been killed.

CATHERINE CALVERT SIGNED

The Famous Players-Lasky Film Corporation has engaged Catherine Calvert to play a leading part in the Salvation Army picture which is soon to be produced in conjunction with the latter organization. She left for the coast shortly after signing the contract.

Eugene O'Brien will be co-star with Miss Calvert, and has also left for California to start work on the film. Evangeline Booth will also be seen in the production, which Edward Jose will direct.

SHOW "FIT TO FIGHT"

"Fit to Fight" was shown at the Selwyn Theatre last Sunday night. This is a war department educational film and has never been shown outside of the army cantonments in this country and France. The showing was held under the auspices of the Grand Juror's Association, and the audience consisted of the Grand Jury Panel of this city, the Judges of the General Sessions Court, the District Attorney's staff and a number of Supreme Court Judges.

BAILEY BACK IN FILMS

William N. Bailey, who has been playing in vaudeville with Harry Myers and Dorothy Richmond for the last six months, has left the act and signed up with the Betzwood Film Corporation. Bailey, who is rated as a capable screen actor, will be featured in a new production that Ira Lowery will direct for the Betzwood Company.

NEW FEATURES COMING

The next feature that Ivan Abramson will produce for the Graphic Film Corporation is to be called "A Social Siren." The principals chosen are Leah Baird, Charles Richman, Marie Shotwell, Pearl Shephard, William Bechtel and Jack McLane.

DREWS TO MAKE FILMS WHILE ON TOUR

F. P. TO RELEASE PRODUCT

Mr. and Mrs. Sidney Drew will attempt an innovation in the way of film producing this season, arrangements already having been made by them to turn out one screen comedy a month while on tour with their show, "Keep Her Smiling." A complete equipment of portable lights, property man, camera man, and necessary scenic accessories will also be carried on the road for the purpose of taking interior scenes. The exteriors will be photographed in whatever city they happen to be playing.

The Famous Players-Lasky Corporation will distribute the new series of Drew comedies, to be sponsored by the B. V. K. Film Corporation. Amedee J. Van Buren, the bill posting magnate, is the money man in back of the B. V. K. concern. It is his initial venture in film production.

The comedies will be released by the Famous Players on the star series plan, and the arrangement calls for a minimum of one hundred prints a month in the United States, with additional prints for foreign countries.

Mrs. Sidney Drew will direct and edit all of the productions, which will run approximately two thousand feet in length.

A. E. SMITH GETS WATCH

A ring-watch, not as large as a silver quarter and almost as thin, has just been received by Albert E. Smith, President of the Vitagraph Company of America from a craftsman in Paris who has spent ten years in perfecting it. It has been set into a signet ring which is an heirloom in the Smith family.

The tiny watch is much smaller than any of the miniature wrist-watches which have been evolved since their war use forced them into popularity with the women. Mr. Smith ordered it made during one of his trips through the obscure, antique shops of Paris.

JUNE ELVIDGE MARRIES

June Elvidge was married last week to Lieutenant Frank C. Badgley, M. C., who has been in charge of the Photographic Section of the British Bureau of Information in New York. Magistrate Peter T. Barlow performed the ceremony.

The bride has been appearing in motion pictures for about three years, while the groom went overseas in 1914 with the first Canadian Expeditionary Force. He won the Military Cross at the Battle of Courcelette, and was afterward wounded, shell-shocked and gassed. They will spend their honeymoon at Lieutenant Bagley's home in Ottawa.

NATIONAL CALLS MEETING

The National Association of Motion Picture Industries has called a special meeting for December 10th, to consider the amending of the bylaws so that the newly created Exhibitors' Branch may have a fifty per cent. representation on the Board of Directors and all committees of the association. The meeting will be held at 11 A. M. in the rooms of the association in the Times Building.

RUTH ROLAND HAS NEW SERIAL

Ruth Roland will be seen in "The Long Arm," a fifteen episode serial to be produced by the Astra Film Corporation very soon. Arthur Reeves is the author, together with Charles Logue. Gilson Willets will prepare the scenario.

FILMS TO PRECEDE PRESIDENT

The trip of President Wilson to Europe will be heralded by motion pictures. Charles S. Hart, director of the Division of Films of the Committee of Public Information, sailed on the Baltic for England last week, and will look over the film situation in England and on the continent to study the possibilities of the motion pictures being of assistance to the President in carrying out his idea of closer co-operation between the nations. Hart will arrange for the presentation abroad of United States official war films, and will try to make it possible to exhibit in this country official films that have not been released because of the war.

Sixteen members of the staff of the Committee on Public Information sailed on the Baltic and will establish headquarters in Paris for the purpose of spreading news of all kinds through the press of Europe and of the United States. The work will be devoted particularly to the activities of the peace conference which, it is expected, will be held at Versailles. Among those who left on the Baltic are: Edgar Sisson, who represented the American Government in Russia and got the papers exposing the German-Bolshevik conspiracy; Carl Byoir, associate chairman of the Committee with Mr. Hart, and who did much in Americanizing 12,000,000 natives of other lands who have made their homes here; Carl Walberg, Edward L. Bernays and Kenneth Durand.

DISCUSS FILM PROBLEMS

The Film Exporters of America met at Rector's last week to discuss the question of taxes and the removal of censorship. David P. Howells, Joseph Miles, Dr. W. F. Shellanberger and Sydney Garrett comprise the committee.

It was decided that Shallenberger and Howells are to be sent to Washington this week to take up these matters.

ZUKOR GETS "LITTLE WOMEN"

W. A. Brady and Adolph Zuckor consumated a deal last week whereby the rights to "Little Women" are acquired by the Famous Players-Lasky corporation. "Little Women" had a premiere showing at the Strand two weeks ago. Walter Greene is in charge of distribution plans to market the film as a special feature some time in January.

SUED FOR BREACH OF PROMISE

Earle Williams was sued last week in Los Angeles for $160,000 by Roma Raymond, a writer, in a breach of promise suit. Last month, Williams married Florine Walz, of Philadelphia. Williams' mother was stricken with illness on the eve of their departure for the coast and the young bride was unable to go west with her husband.

POPPE JOINS HOUDINI

Harry Poppe, formerly publicity director for the picture company headed by the late Harold Lockwood, has been appointed press representative for the Houdini Film Corporation. John W. Grey, who has been handling publicity matters for the Houdini concern will hereafter devote his time to other literary work for the same outfit.

IN NEW PROPAGANDA FILM

Pearl White is starred in the first propaganda picture, since the armistice has been signed, at the request of the fuel administration. The film will be an appeal to the miners to work harder this year, since there is an added demand for coal now that we have the allies to supply.

FOX STUDIO STARTS

With the lifting of the ban, the Fox Film Corporation is getting into its stride once more. Evelyn Nesbit has started work on "Woman, Woman," and the Lee Children will soon start work on "Smiles."

FILM NEWS BOILED DOWN

Rita Jolivet will sail for France on December 2nd.

Fanny Cogan will play Empress Victoria in Screen Classic's next picture.

"The Life of Theodore Roosevelt" is completed and ready for distribution.

Frank Lloyd has returned to California after an eastern trip with William Farnum.

J. S. Woody has been appointed General Sales Manager in New York for the Select.

A heating plant has been installed at the World studio at Fort Lee during the lay off.

Pauline Frederick is featured in "A Daughter of the South" at the Rialto next week.

Doris Kenyon's next picture is called "Twilight." Her leading man is Frank Mills.

Herbert Brenon is in France to put the finishing touches on the British National Film.

Norbert Lusk will take charge of the publicity of the Goldwyn Company on the coast.

"Every Mother's Son" is the title selected for the Fox picture formerly called "18 to 45."

Willard Mack is the author of Geraldine Farrar's third Goldwyn film, entitled "Shadows."

"The Racing Strain" is the new title of the Mae Marsh film, hitherto called "Southern Pride."

Anita Stewart's next picture will be called "An American Girl." It will be directed by Lois Weber.

Olive Thomas took advantage of the shutdown period and traveled east to join her husband, Jack Pickford.

"The Greatest Gift," written by Hamish McLaurin, is now being filmed at the Famous Players-Lasky studios.

Norma Talmadge has finished work on "The Heart of Wetona" and has returned to New York with her company.

Doris Kenyon has placed her collection of war relics on exhibition at the Liggett Drug Store at 34th Street and Broadway.

Hobart Henley has signed a long term renewal of his contract with the Goldwyn to direct various stars of that company.

Enrico Caruso will make his film debut in "My Cousin," which will be shown at the Rivoli next week as a feature production.

Maurice Tourneur's drama, "Sporting Life," will be shown in all of the Marcus Loew Theatres as a special feature this week.

Bessie Love makes her bow as a Vitagraph star in "The Dawn of Understanding," scheduled for release the week of December 2d.

A. M. Houlah is to take charge of the Boston exchange of the Pathé. He was formerly at Cleveland, where he is succeeded by H. E. Elder.

The title of the Select film, "The Woman the Germans Shot," has been changed to "The Cavell Case." Julia Arthur is featured in the production.

Gladys Brockwell and Tom Mix have exchanged directors. They will be directed by Edward Le Saint and Lynn Reynolds respectively in their next films.

Henry Irving Dodge, author of the story of "The Yellow Dog," last week addressed the audiences in the three Chicago theatres showing the film version of the story.

Henry B. Walthall has secured a divorce from his former wife and has married Mary Charleson, who has been his leading woman in films for a number of years.

Kenyon Gambler's *Saturday Evening Post* story, "The Huge Black One Eyed Man" will be released under the title of "Love in a Hurry" with Carlyle Blackwell and Evelyn Greeley as the stars.

Howard Hall, William B. Davidson, Jack McGowan, Bessie MacLeod, Fred Jones, Franklyn Hana, Ed Mack, Julia Hurley, and George Dowling appear in "Oh Auntie" in which Viola Dana is starred.

"Sue," "The Judgment of Bolinas Plains," "The Dawn of Understanding," "The Whirling Trap," Episode 7 of "The Iron Test" and "Humbugs and Husbands" are the Vitagraph releases for the week of December 2d.

Herbert Rawlinson and Sylvia Breamor are the featured players in "The Common Cause." Charles and Violet Blackton, Lawrence Grossmith, Louis Dean, Huntley Gordon, Philip Van Loan and Mlle. Marcel also appear in the picture.

The Boston Photoplay Company of Boston, Mass., has purchased the rights to "Mickey" for the New England territory, and it has been sold to the Wisconsin Film Company of Milwaukee, Wisconsin, for Wisconsin, while the First National Exhibitors Circuit of New Jersey have acquired the rights to "Mickey" for that state.

William S. Hart had a farewell dinner given in his honor by his associates in the Division of Films of the Committee on Public Information. Rufus Steel was the toastmaster and others present were: Carl Byoir, Marcus Beeman, E. M. Anderson, T. T. Bartelme, Charles Urban, W. J. MacInnes, Willard Coxey, Denis J. Sullivan, T. S. Barrett, C. S. Trowbridge, Captain G. McLeod Baynes, Lieutenant Prochet, George Meeker, Edward L. Stoddard, Gardiner Wood, Carlyle Ellis, J. S. Flynn, D. K. Niles, L. B. Bassett and Louis M. Hammerling.

REPORTS OF FEATURE FILMS

"UNDER FOUR FLAGS"

Official U. S. Film—Seven Reels

Remarks

"Under Four Flags" is the third of a series of official American war pictures showing the different events that have taken place in the great conflict. It is arranged in seven episodes, each of which is brim full of action and shown in the order of their occurrence. Some of the scenes have been taken in defiance of death, the camera men having gone over the top together with the troops. There is nothing "staged" about the scenes—they representing the actual reproduction of what has happened "over there."

The first episode shows the flight of the refugees as the Spring drive of the Germans is sweeping forward toward Paris. The Allies are meeting at Versailles, meanwhile, to choose one head for the united armies of France, America, England, Italy and Belgium. General Foch is selected and General Pershing is seen promising him the utmost help from this country. The embarkation of the American troops is next pictured, and then comes a fight with an enemy submarine. The various measures of protection against U-boats are shown. A depth bomb finally destroys the raider.

The second episode shows the disembarkation of the troops in France, their intensive training and their celebration after the victory at Belleau Woods, now called "Woods of the Americans."

The battle of Chateau Thierry is pictured in the next episode. The giant guns hurling their incessant stream of shells into the opposing ranks, the barrage, the Americans troops going "over the top" in a line that sweeps all before it, and, finally, victory and the entrance into the ruined town of Chateau Thierry, have all been brought out in this part of the production.

Episode four takes us to the British fronts, where we travel around with Sir Douglas Haig, the English general.

Over the top with the Italians goes the spectator in the fifth episode, as he sees them hurl back the Austrian offensive on the Piave. This is undoubtedly one of the most thrilling and spectacular bits of film ever produced. Several Italian camera men have ben killed while taking the films. These men, without protection, went forward together with the charging infantry. So close was the action to the camera that, in one case, the man nearest to the camera is seen going down as he is hit by a Hun bullet.

The Germans are driven from the St. Mihiel salient in the sixth episode. American troops, assisted by their French comrades, drive the Germans from the position which they had held since the beginning of the war. Under American officers and, as a complete American body, they throw back the Teutons, gaining thirteen miles in less than three days.

The seventh and last episode shows General Pershing, Premier Clemenceau, the Tiger of France, and several other allied officers reviewing the American and French troops. The scenes in New York following the announcement of peace and an Allied victory are also shown.

"Under Four Flags" is one of the most remarkable film productions of the age and the most thrilling of all war pictures that have been shown thus far.

Box Office Value

Full run.

"KISS OR KILL"

Universal—Five Reels

Cast

Henry Warner.....*Herbert Rawlinson*
Ruth Orton.....*Priscilla Dean*
Middleton.....*Alfred Allen*
Craig.....*Henry Carter*

Story—Dramatic. Written by Max Brand, directed by Elmer Clifton, featuring Herbert Rawlinson and Priscilla Dean.

Remarks

"Kiss or Kill" is an exciting film, but the story is not up to date. It appears to be the remaking of a number of old plots that have been used over and over again, and is far from a high-class production. The idea of the stolen will and the heiress is ancient history and hardly likely to appeal to the present age of motion picture enthusiasts.

Henry Warner is finding it almost impossible to earn his livelihood and is confronted with the alternative of starving or stealing. He steals a wallet from a prosperous looking individual and runs for his liberty. With the police in hot pursuit he flattens himself against a door to elude the guardians of the law. The door, however, yields, and Warner finds himself in the home of Middleton, an unscrupulous man of wealth. With the former at his mercy, Middleton forces him to accept a dangerous mission, promising him a large sum of money to recover a paper which has been stolen by Craig, his nephew, who keeps it in a strong box in a safe and carries the key of the safe around his neck.

Warner is taken to the home of Ruth Orton, whom Craig visits frequently, and on whom he tries to force his affections. Warner meets Ruth, pretends be is a burglar and refuses to leave until Ruth promises him an invitation to a party which Craig is going to give. At the party, Warner refuses to drink a toast to Ruth as the coming bride to Craig. The latter is angered and asks Warner to come into his studio and explain his action. Warner, loving Ruth, denounces Craig, overcomes him and, taking the key to his safe, recovers the paper. He discovers that this is a will making Ruth an heiress, with Middleton the administrator. Middleton has not told Ruth of this, and she believes that she is penniless.

Warner as he leaves Craig's home is taken forcibly to Middleton's home by some men hired by the latter. He gets his fee from Middleton, then holds him up and regains the will. Warner returns to Ruth, and the picture ends with a love scene between the two.

Box Office Value

One day.

"WHY I WOULD NOT MARRY"

Fox—Six Reels

Story—Dramatic. Written by Adrian Johnson, directed by Richard Stanton, featuring Lucy Fox.

Remarks

Unlike the suggestion the name of this picture carries, it is not a problem play, but a thrilling drama, centered about the visions seen by a young society girl in a crystal globe. It is a play coupling the real and unreal, and is well acted and filmed.

Adelle Moore is a beautiful young society girl. She is courted by four men—a banker, a lawyer, a chemist, and an impecunious youth. Her father favors one of the first three. She visits a clairvoyant who sells her a crystal globe and explains that by concentrating all of her thoughts and staring at it she can look into the future.

When Dick Mayne, the poor youth, asks for her hand, she puts him off until the next day and tried to read the future in the transparent ball. She falls into a trance and sees herself sacrificed by the poor youth to satisfy his employer's greed.

Each of the other men also propose to her and she sees the chapters of her life enacted in the globe as it would be with each. The banker is party to felonies for which an innocent man is serving a prison term; the lawyer cast her off for an adventuress, and her life with the studious chemist is lonely and neglected. A spy plot is worked in here, and she is the victim of German plotters, who almost force her to give them the secret of an explosive which her husband is formulating. But she manages to baffle them. All think her crazy and leave quickly as she talks of the visions she has seen.

The girl then decides to take up business in Rushville, a small country town, but the country folk, although they buy in large quantities, never pay for what they take and ask to have it "charged." Sellers, a young salesman, arrives and, in a very business-like way, begins to demonstrate how the bank rolls of the inhabitants should be separated from their owners. He puts the town on a cash basis and, of course, marries Adelle.

The spy plot, worked in, is superfluous and could well be omitted. The manner in which Adelle secures the crystal globe makes it seem as though the proposition is a fraud and a joke, and the serious results obtained seem contradictory. The redeeming feature of the film is the action which it possesses.

Box Office Value

One day.

"THE SPREADING EVIL"

Feature Photoplay Co.—Seven Reels

Cast

Dr. Emil Hartsell.....*Howard Davies*
Dr. Carey.....*William Hackett*
Adolph Keller.....*Joseph Clancy*
Lennon Morrett.....*Corlyn Wagner*
Karl Hartsell.....*Leo Pierson*
Alice Keller.....*Irene Wylie*

Story—Propaganda. Written and produced by James Keane.

Remarks

"The Spreading Evil" is intended as propaganda against immorality, showing its dangers and after effects, just as "Damaged Goods" did. But the subject is treated in a manner that becomes merely a part of a story in which there is a touch of love and dramatic interest, with a thrill for the climax.

The story tells of an American doctor and a philanthropist, who interest a German scientist in experimenting to discover a specific for the most dreaded of all blood diseases. The scientist is successful and, while he has pledged himself to give it to the world for humanity's sake, listens to a fellow German in America and they grow wealthy.

The scientist's son is in the United States looking after his father's interests. The war breaks out and the American supply of the specific is exhausted. The son of the scientist is about to get married, when he contracts the disease. The wedding does not occur. His father learns of it and comes to America in a submarine, which is blown up by a mine as it reaches our shores and the scientist and his formula are lost.

The photography and direction are excellent and the picture should prove good propaganda.

Box Office Value

Full run.

"DEUCE DUNCAN"

Triangle—Five Reels

Cast

Deuce Duncan.....*Bill Desmond*
Ann Tyson.....*Luella Maxim*
John.....*Ed. Brady*
Pedro Estavan.....*George Field*
Brant.....*William Ellingford*
Sheriff.....*Joe Singleton*

Story—Western drama. Written by George Hovely, directed by Thomas E. Heffron, featuring Bill Desmond.

Remarks

Ann Tyson is visited in her cabin by a man who calls himself "John," her brother, who had gone to prison fifteen years before and had escaped. He impresses her with the necessity of his hiding till he can prove his innocence. They flee and John steals Deuce Duncan's horse, saddle and outfit.

To provide for their living, Ann becomes bar-maid at the "Half Acre of Hell." She rides to and from the saloon on Duncan's horse and, when "Deuce" sees his stolen animal in front of the saloon he enters and, when he discovers that Ann claims the horse, apologizes. He also falls in love with her and asks her to marry him, but she refuses, without telling him why.

Then comes a day when John tells Ann that he is not her brother, that her brother is innocent and that he (John) is the only one who can prove his innocence. He demands as the price of her brother's freedom that she marry him.

She promises to give her answer later. He follows her to the saloon and is about to kiss her when Deuce enters. There is a fight between Deuce and John, in which the latter is shot by a Mexican out of revenge, and all ends happily for Ann and Deuce.

A good western, in which Desmond does capital work.

Box Office Value

Full run.

SUES JOE WOOD

Adelaide Cumming is suing Joe Wood, the producer and agent, for $125. This amount, she says, includes two weeks' salary and an unpaid balance of $25.

She was engaged, she says, to play in Wood's musical sketch, "What Next," at $50 a week. After playing four weeks she says Wood sent her the usual two weeks' notice, but no salary for that period was forthcoming. So she retained Robert L. Noah, who brought the suit last week in the Municipal Court.

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